STAGE BROADWAY SCREEN

VARIETY

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NIGHT LIFE ON THE SKIDS

Greatest Free Show Ever Nightly For Smith on Times Sq. Movietone

If Herbert Hoover's either ear burns, it is because the fellows are talking about him in Times Square. The most entertaining and compelling free show ever given the chumps of Greater New York and vicinity is offered every evening at dusk from now until Nov. 6.

For drawing mobs, nothing ever offered can touch the Movietone political spiels nightly for Gov. Smith. If a show like this were given in Glascow, every theatre in Scotland would close.

The star cast has Governor Al Smith, Senator Pat Harrison, Willard Mack, Mayor James Walker, Edward Milton Royle, Ben Bernie, Franklin D. Roosevelt and others. The gang of movie stars in Hollywood had better watch out, for every one of these men who gave their canned services for this free show are sure fire as talkers.

Over and over again, until midnight, this gang pan Hoover and the Republican party in a clear tone that is heard by thousands for blocks along Broadway. The entire city is hip to the racket. Many a fellow and his girl friend step out of a taxi to spend the evening at the free Movietone show. A plug for Ben Bernie. He generally opens and closes the shows each evening. Every speech is figured from the box office or vote obtaining angle. Mayor Walker, in a short snappy speech, brings a tug at one's heart when he drives home the facts, 'that during the late world war when they handed out guns to the populace, they did not ask what a man's religion was" or "that when 10,000 gold star mothers paid homage to the unknown soldier at Washington, no one asked about his faith." At the finish the mob yell and cheer for Jimmy.

Applaud Mack

Willard Mack is a knockout. A number of times the mob applauds him. Mack's remarks are directed mostly at the 18th amendment. He explains Al Smith is against the dry law not for the four years that he will be in office but for the children now at the age of nine and then—attending school, who, in the course of a few years, will come staggering home full of bootleg whiskey.

Mack's closing remarks say:

"I want to ask you all within the hearing of my voice one question—if on the 6th of November Herbert Hoover should be elected, do you think the Republican party and the anti-saloon league will celebrate his victory with rain water?"

The entire mob yell NO. "If you're sucker enough to think they will, why you're sucker enough to stand for anything," he says, and at this tag line of Mack's speech you can hear cheering blocks away.

Homer Roodheaver, Billy Sunday's choir leader, leads the mob in singing the Smith campaign song, "The Sidewalks of New York." And the mob goes for it. After one verse Roodheaver remarks, "That was fine but let us try it once more—and a little louder." Again goes the mob and again, "Let us try it once more and this time let's hear from the tenors."

Or get an earful of Edward Milton Royle. His opening lines are:

"Fellow sufferers—fellow sufferers in this wicked city of New York—hear me in the interest of my cause," Royle cinches himself.

Senator Pat Harrison (Miss.) gets over in fine style. If he ever quits politics Pat is set with any of the talking film companies.

The other night while the Variety reporter was watching the show one of the patrons registered a complaint. Addressing the traffic officer, he remarked: "Why don't they furnish chairs for this show?"

Albee's Name Off Sign

Not much time wasted between Monday and Tuesday in having the Palace, New York, conform with the new title of the Keith Circuit; Radio-Keith-Orpheum.

With that new name eliminating "Albee" of the former Keith - Albee - Orpheum, sign makers yesterday started to alter the marquee signs on the Palace, with the probable intent of leaving out Albee on the new proclamation.

Closure of the Radio-Keith deal, in its preliminary stage, occurred Monday.

Gest's Sunday Opening Of Moussi's 'Redemption'

Morris Gest is arranging to have Alexander Moussi premiere in "Redemption" at the Century, New York, Sunday, Nov. 18.

Gest's plans for the imported player with his company of 35 carry the Sunday date as a regular opening with a box office sale of first night tickets.

Report says Gest is not so confident he will get away with it. Conferences with his attorney are also reported with Gest's faith strengthened after each.

Among the openings so far listed for Monday evening, Nov. 19, is that of "Mima," by Belasco. Gest is in the Belasco family. His Sunday idea may arise from a desire not to conflict with the Belasco start, while at the same time he is under a play or pay contract to the Moussi company starting with the full week of Nov. 19.

If a publicity stunt, denied, Gest stands a chance of reaping a few columns if he should go to it.

Clog Dancing in College

Oakland, Cal., Oct. 23.

A clog dancing course has been installed by the University of California.

MANY BLACKBALLS WALLOPING B'WAY

Notoriety of Accumulating Nite Club Scandals Frightening Away Necessary Patronage — Regulars Only Can't Support Highly Charged Overhead Racket

A FEW "NICE" ROOMS

Broadway nite life is threatened with extermination. A combination of political and propaganda forces is doing the utmost to bring the nite clubs into public discredit and almost inevitable extinction.

The several blackballs, already existing against the gyp-and-takery of the racket have been heightened during the past week by a number of scandalous and murderous phases.

In rapid succession, the murder of an Italian beer-runner in front of the Hotel Harding on West 54th street and Broadway; the assassination of another racketeer at 7.30 in the morning as he was exiting from the Chateau Madrid, also on West 54th street, across Broadway; the fatal aftermath to Bessie Poole, former "Follies" dancer, in Chez Florence on West 48th street, after she had been in the club; the cold-

(Continued on page 59)

Wired Radio at $2 Monthly Fee In Readiness by March, 1929; N. American Corp. Behind It

Wired Radio, Inc., will have its "wired wireless" in practical operation by March, 1929, starting in Cleveland, and spreading from that central location into practically every community, the public utilities of which are controlled by the North American Corp.

Wired Radio is a subsidiary of the powerfully financed North American Corp., as is the Associated Music Publishers, Inc., new music rights combine of foreign song catalogs which will have all their public performance privileges vested in the North American Corp.

Headquartered at 60 Broadway, this $100,000,000 corporation, with the electric light and power facilities of the nation's municipalities under its control, will utilize the power lines for the transmission of its "wired wireless."

Although Variety reported this new development in amusement purveying as far back as four years ago, the conservative public utilities corporation has been biding its time for the fullest consummation of its plans, as well as the practical necessity for patents' fortification. Desiring to control its own basic patents, it has been necessary to develop and perfect new improvements to bring that about with the Government's patent office.

Takes Any Program

The new development of wired wireless, differing from the original story, is that the receiving set will not be limited alone to the choice of the three programs which Wired Radio will broadcast from New York, but the set can also be switched to receive the regular ether radio programs. This is a new perfection.

The three programs to come by trunk lines from New York will be varied to embrace the popular, classical and news events' style of entertainment.

A $2 monthly fee will be charged subscribers for the service. The sets will be installed gratis and the

(Continued on page 59)

Police Sheiks and Shebas Watching Dance Hall Hostesses and Gigolos

Sheik and sheba squads of the police department are conducting an undercover investigation of the hostess system employed in dance halls of Times Square and environs. Male gigolos employed by some of the halls for afternoon dances will also come under police scrutiny as well as the gals.

The investigation, reported precipitated through complaints, is pressing into service a number of younger women of the Police Reserves to work with collegiate type members of the force, mostly rookies, in making a survey of all licensed dance halls, mode of operation and conduct of hostesses and dancing partners. A compiled report will be forwarded to Chief Inspector Valentine, with arrests made if substance of numerous complaints filed downtown should warrant such action.

Although non-committal on cause for the proposed clean-up it is hinted that the Committee of Fourteen, vice crusaders, has been directing its attention toward the dance halls, after having taken a fling at night clubs and cabarets in its recent report.

Italian Table d'Hote Dinner with $1.25 Show

San Francisco, Oct. 23.

Two-thirds of the Monday night audience at the Green Street, where Sid Goldtree is presenting "Easy for Zee Zee," where guests of the management at dinner, served in the Italian cafe beneath the theatre.

The racket is that every $1.25 or $1.50 admission purchased for Monday or Tuesday night entitles the purchaser to a free dinner that same evening.

To further carry out the French atmosphere idea Goldtree has a complete barroom in the rear of the main floor, where soft drinks are sold.

Films Fastest Teacher

Rochester, N. Y., Oct. 23.

Children taught with films learn much faster than those taught in the old way, according to results of a survey conducted in various cities with the backing of the Eastman Kodak Co.

A 33 per cent greater gain in geography and 15 per cent greater gain in general science among the picture-taught youngsters were noted.

Dismay for 2 Girls by "Godless Girl" Dialog

Los Angeles, Oct. 23.

Putting dialog into "The Godless Girl" three or more months after its original filming has brought dismay to two actresses in the cast. Lina Basquette originally was 16 lbs. heavier and had her hair cut close, reformatory style. She does not want to repeat if it may be avoided, as she cannot pick up the weight conveniently.

Marie Prevost had her hair dyed blond during the picture making. Its color now has reverted to its natural brunette shade.

Tests are being made in an effort to preserve consistency without inconvenience if possible.

Novarro's Opera Debut

Los Angeles, Oct. 23.

Ramon Novarro will make his operatic debut with the Berlin Opera Company during the early part of January. He will sing Carvadorossi in "La Tosca."

Upon completing this engagement Novarro will go to Paris to sing and then return to M-G, where his new contract allows him to alternate between opera and pictures. Six months' periods for each, over a three year span, are allowed.

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Acts' Broadcasting Comes Up in London

London, Oct. 23.

Management of the Palladium last week announced that Van and Schenck's act would be sent out via radio last night. House consulted the Variety Artists' Federation, which organization explained that this might establish a dangerous precedent. Belief is that in the future the Palladium may broadcast certain turns booked to follow in, as Stoll is unalterably opposed to broadcasting his acts and has a clause to that effect in his contracts.

Learning this, Van and Schenck refused to be broadcast unto the extent of canceling the week rather than hurt the English artists.

Yesterday morning (Monday) the general council of the VAF passed the following resolution:

Having regard to the exceptional circumstances and to the general inconvenience which would result from the prohibition at this late hour of the broadcasting of Van and Schenck from the Palladium this evening, the general council of the VAF will offer no opposition to such broadcasting, providing that General Theatres Corporation undertake not to broadcast any other artist until after a joint conference of the managements concerned and the VAF have agreed upon the matter.

George Black, general manager for the Palladium, met the VAF resolution and Van and Schenck duly sang before the mike.

Chatter in Havana

By RENE CANIZARES

Havana, Oct. 18.

The old town is back to normal now that the last of the veterans who attended the 30th annual camp have gone home. Climax of the convention was the parade on Cuba's anniversary of the independence war.

According to the Smith for President buttons displayed by the veterans, 80 per cent are in favor of Al.

Concerts

Margarita Cueto, the Victor Spanish warbler, is in town for three concerts.

Robert Lortat, French pianist, gave two concerts for the Pro-Arte Musical Society.

Ernesto Lecuona, Cuba's foremost composer of popular music, has organized an orchestra a la Whiteman, and gave some concerts which were well received by the critics. Band will tour the island and in December leaves for Paris.

Too Many Napoleons

Town has seen its third Napoleon film in two months. Last one was billed "as seen by Abel Gance." It originally was in 23 reels but it was cut to 12.

In certain sequences, where six different subjects are exposed on the same film, the public razzed it and the long run of the film was cut short. A total loss.

German Beaut Picked

Berlin, Oct. 23.

Fraulein Margaret Grow has been elected "Miss Germany" from a field of 200 contestants.

It's all for an international beauty organization which will tour America.

C. & W. LOSE APPEAL

London, Oct. 23.

Clayton and Waller's appeal from the Barrie Oliver judgment for $5,000 has been denied.

Actor was awarded the amount as damages in a breach of contract suit.

CLAVERING'S SMALL HOUSE

London, Oct. 23.

Joseph Clavering has secured the site of the Old Ship restaurant in Whitehall and will erect thereon a small capacity legit theatre.

Construction is programed to start in March.

GILLESPIE'S "NEW MOON"

R. H. Gillespie, the Londoner, over here for a short while, secured before sailing Saturday, the English rights to "The New Moon."

It's the Schwab & Mandel latest musical hit.

"Broadway's" Bottles

Paris, Oct. 15.

"Broadway" is using a novel means to help advertise the play. Each customer is given a small bottle of whiskey upon entry, generally consumed during the first intermission.

People like the idea so well many take the bottle home as a souvenir.

Chatter in Nice

Nice, Oct. 10.

Old F. Scotch Fitzgerald—he's all of 30 now—must feel that life is giving him the old merry-go-round. He and his femme are back here with the avowed conviction that the Riviera and not Princeton nor Hollywood is the last stop this side of Paradise.

Fitzgerald, after living a couple of years at Cap D'Antibes, went to the Coast a year ago last spring to write originals for Constance Talmadge. He couldn't have written many, for she hasn't done a picture in a year. And now she pops up in Nice, of all places, and he right after her.

Maybe he's helping on the scenario of "Venus"—working title—which she is doing here and in Africa for United Artists, or perhaps he's going to subtitle it.

Dick Klegin was down here with a nut scheme last spring to cruise the Mediterranean in a palatial yacht with a gang of millionaires, shooting a picture between ports (and gin fizzes), grandly titled "Venus Between Us."

Dick blew after getting a great spread from The Chicago Tribune, Paris edition.

Great title, though.

Gene Tunney, who is walking down this way toward the longest gangplank in the world—the matrimonial altar in Sorrento, on the Bay of Naples, Italy—said he went into boxing for the same reason a novelist writes a book, or a poet writes a sonnet.

For economic independence.

There are, I suppose, four poets in the world who achieved economic security writing poems—and 4,000,000 who starved to death.

Carl Van Vechten, flying perhaps from the wrath of Hollywood for his "Spider Boy," arrived too late for lunch. But when he heard the crack about the poets who write to be on velvet he choked on a seidel of beer and decided Tunney, for all his seriousness, is really funnier than F. P. A.

George (Barnum) Shaw's willingness to do another talker after his successful mugging of Mussolini is not a surprise here. He never tired of telling how he did it for Fox and rehearsed the whole act for several of the Cap D'Antibes colony. Some caught him on their own hand cameras, so if any prints get into the grind houses before Fox's Movietone gets into the first run houses they'll be legit. The old trouper seems bent on giving away only one thing—his talent as an actor.

Reprisals

American producer taking rest here said quota gag of pictures ought to give Congress some reprisal ideas. Suggested that every foreign country making America take its bad pictures in order to show a few good ones from Hollywood be forced to take something of ours we are a flop at.

For every English lecturer, for instance, coming to New York, London would have to take a half dozen from Kansas. For every French dress sold in America, Paris would have to take seven from Sears-Roebuck. "And in order," added the producer, "to get genuine Pilsner into America the Germans would have to accept our near beer." Saying which he sipped his champagne cocktail and took up the reading of Variety. Your correspondent considered himself dismissed.

Alice Terry, announced to sail for America today (Oct. 10), has decided to hang around Nice a while longer. She has finished "Three Passions," and contemplates Hollywood for a vacation; maybe pick up a picture to do there.

Budapest

Budapest, Oct. 6.

"Trial of Mary Dugan," at the Vigszinhaz, is heat-proof and a success. Translated by Melchior Lengyel, it is playing to capacity. Irene Varsanyi, as Mary; Torzs, as her brother; Somlay and Mrs. Goth are brilliant.

The show has come to stay and Molnar revivals at this house, planned on the occasion of his quarter-century jubilee as a playwright, will have to wait.

Opening of the original Hungarian play, "The Burning Skirt," by Zoltan Egyed, was looked forward to here with great interest. Egyed is among the clever young critics. He has written a weak play and his colleagues are out for a kill.

"The Burning Skirt" is a mixture of Grand Guignol, Victorian sentiment, perversity and Molnar. In an isolated castle Count Montbach brings up his only daughter. When she shows signs of having inherited her father's zest for life without his discernment and wasting herself on subordinates, the proud aristocrat consults a celebrated physician. He is the first to fall a victim to Countess Victoria's charms and elopes with her. He is followed in the girl's good graces by a Captain of Dragoons, a Russian Ambassador, his lackey who is realy a well-born spy, a naval lieutenant, a Spanish swindler, who efficaciously starts the young lady on the road to the gutter, from which a symbolic Paris police sergeant rescues her. She returns to the castle where her father has drowned his despair in drink and to the simple but honest gamekeeper whose memory has haunted her in a la "The Phantom Lover."

Play is bad, but there is strength and a movie like dash and precipitation. Anna Tokes, beautiful and talented young actress, gives a fine performance and is enjoying a great personal success.

Other new Hungarian plays are only rumors as yet, but a number of foreign plays are announced. These include "The Girl Friend" and "Lulu," a French operetta, remodelled and upholstered with a good many Hungarian numbers. Salabert, Paris publisher and proprietor of the play, would not consent to this until one of the managers of the Fovarosi theatre went to Paris and convinced him of the necessity. Now, Budapest managers will include a paragraph in every contract for a musical play that they be allowed to change, throw out and put in numbers as they see fit.

"Woman Disputed" Opening

London, Oct. 23.

Al Woods' "The Woman Disputed" opens at Golders Green Nov. 26.

Show will stay out for just this one week before making its West End debut.

Parisian Hollywood Idea

Paris, Oct. 23.

An operetta entitled "Hollywood," said to reveal Hollywood on the inside, by Pujol and A. Willemetz, music by Maurice Yvain, is listed for the Apollo before Xmas.

Donald Calthrop's Divorce

London, Oct. 23.

A divorce has been granted against Donald Calthrop, his wife obtaining the custody of the three children.

INDEX

Foreign	2-3
Pictures	4-28
Picture Reviews	24
Film House Reviews	39
Vaudeville	29-37
Vaude Reviews	40
New Acts	41
Bills	42-43
Times Square	44-46
Editorial	49
Women's Page	48
Legitimate	50-55
Music	56-58
Outdoors	59
Obituary	59
Correspondence	60-63
Letter List	63
Inside—Pictures	49
Talking Shorts	24
Literati	12
News of Dailies	58
Legit Reviews	55
Foreign Film News	6
Burlesque	38
Sports	47
Inside—Legit	54
Inside—Vaude	49

GEORGIE WOOD

Now in "Julian Wylie's Follies of 1928." Doing a new sketch which is the biggest laughing hit I've ever had; also a new Scottish songstudy which equals my "Wee McGreegor" and in a cabaret scene becomes a "Texas Guinan-Paul Ash-Julius Tannen, M. C.," but remaining Georgie Wood.

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Egypt

By EDWARD ASSWAD

Cairo, Oct. 7.

A real effort to enhance Arabic dramatics has been evinced in creating the "Club d'Art" here.

Under the management of Fatouh Nashaty, this club has organized to present a complete program of Arabic works.

It is a difficult venture for the Egyptian public has been accustomed to imported plays. The Club d'Art will present Daudet's "L'Arlesienne," pure drama consisting largely of psychological poetry. It will be accompanied by the French music of Bizet.

Kit Kat Club has Zizi Moustic, French dancer. Ernesta May and Painter, acrobatic dancers, have opened here.

Jackie Collier and Sister did very well at the Metropole. Andre Trio, acrobatic dancers, also dazzled.

An original comic creation of the famous international star Ossi Oswalda entitled "Cherie . . . Reglons nos comptes" was presented with success.

Versatile programs are at the Fantasio Cabaret by Mohamed Kamal El Masry's troupe, including 20 French dancers. Among the artists are Gubran Nahum, Abdel Nabi Mohamed, Mohamed Mostafa, Hussein Hegazi, Mahmud El Tuni and Alfred Haddad.

Om Kalthoum, Egyptian singer, has been giving concerts at the Rameses theatre to big houses. She is distinguished by her creation of a modern chant in adopting foreign modulations to her Arabic songs.

Vaude show was recently given by Charafantah Bey's troupe. Laila, dancer; Maruska, Italian artist; Myrra, dancer; Emy, dancer; Trio Adonis, and the Trio Orlova comprised the bill.

A Greek troupe is at Kursaal Hall and doing business. Mme. Olympia Candiotou-Ritzardi made her debut in an operetta entitled "Woman of the Street." Among the cast are Mary Flery Philippidou, Anna Roussou, Manos Philippidis, Christoforss Nezer and Michel Cofiniotis.

Direct from London comes "Selleck's Galeties of 1929" at Metropole Hall. Artists appearing include Madge Gregory, Edna Leslie, Nellie Strong, Barri Storri, Fred Quintrell Elsie Aldous, Dick Ford and Reginald Selleck. Company will play Alexandria for a short season at the Mohamed Ali theatre.

PAVLOWA IN FAR EAST

Paris, Oct. 14.

After a successful tour of South America, Anna Pavlowa is back in Paris.

Following a brief visit here the dancer and her troupe will play in Egypt, India, Java and Australia.

AMERICANS ABROAD

Paris, Oct. 12.

In Paris: Jesse Lasky; Mme. Cara Gina; Ruth M. Minnick; Howard Lichey; George G. Heye; Ernest Schelling; Louise Brooks; Ernest Shelling; Marc Klaw; Jackie Coogan and father; Jimmie Carrier.

5 NEW PARIS PLAYS OF VARYING PROMISE

Paris, Oct. 23.

Of five new plays during the last week the public reception ranged all the way from calm indifference toward "Deep Water" at the Theatre de la Grimace under an independent group, to acclaim for the new Rip revue "The Golden Age" at the Palais Royal.

"Your Smile" a Success

The piece originally called "Le Ciel de Lit" ("The Canopy"), but renamed "Votre Sourire," comedy by Birabeau and Dolley, received favorable notice at the Athenee for its skillfully manipulated situations. It tells the story of a shrewd divorcee opening an interior decorating business and employing a down and outer of agreeable manner. She has a problem in discouraging his tender advances and solves it by palming him off on a business rival, where his grace of manner wins him fortune and in the end they are married.

The last act set is a reproduction of a corner in the Decorative Arts Exposition held several years ago. In the cast are Lucien Rozenberg, Arnaudy and Madeleine Soria.

"Browse"

The Society of Young Authors leasing the Studio des Champs Elysees, presented "Brout" to fair returns. Brout, a provincial draper, goes upon the stage seeking to uplift the drama. Out of his experience the Young Authors get much satire and some fun by comparing an actor to a politician. First act is a theatre within a theatre, the players acting to the real audience which is supposed to be making various demonstrations of approval and disapproval. Corney has the lead with Jane Lory opposite.

Palais Royal Revue

Rip's revue at the Palais Royal is the usual melange of political lampooning and topical news references, but amusing at all times. In the cast are Albert Brassaur, Henri Dorville, Duvalles Sincel, Therese Dorny Simviva, Jane Raphane.

"Deep Water"

"L'Eau qui Dort" is rather a callow effort in a serious vein. Story is Nietschean in tone and purpose, dealing with sisters who are rivals for the same man. Berthe is married and persuades her sister Lucie to wed Maxime, a musician, whom Berthe herself admires. Maxime neglects Lucile while much in Berthe's company and Lucile dies of grief, partly due to the intentional neglect of Berthe who is her nurse.

Berthe suffers remorse, but under Maxime's advice and encouragement finds solace in mad gaiety. Rene Simon is cast as Maxime. Solange Sicard plays Berthe. A third role, that of a cheap music hall singer in love with Maxime, is played by Madeleine Larsay.

"Chotard & Co."

"Chotard et Cie," was rather well done at the classical Odeon, being the work of Roger Ferdinand. Chotard is a grocer who neglects his counter in order to devote himself to poetry. His wife's family nag him until he makes a success of his writing, whereupon they court him and boast of his accomplishments. Chotard then goes back to his grocery customers, giving up his writings, which makes the family still more furious. Richard William plays the grocer-poet admirably. Germaine Laugier plays his wife. Charpin is amusing in a comedy role.

SAILINGS

Nov. 2 (London to New York), Lawrence Wright (Leviathan).

Oct. 27 (London to New York) Jimmy Campbell (Mauretania).

Oct. 27 (London to New York), Nicholas Joy (Carmania).

Oct. 24 (Paris to New York): Dolores Del Rio (Paris).

Oct. 20 (London to New York), Campbell Gullan (Berengaria).

Oct. 18 (San Francisco to Sydney), James Gerald (Ventura).

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SARNOFF'S TALKER VIEWS

RCA DEVELOPING FILMS' NEW ART

Co-operation and Association Between Picture Industry and Vaudeville, as President of RCA Photophone Visualizes Future —RCA Will Spend Millions in Development of Sound in Theatre

(This statement by Mr. Sarnoff is at the request of Variety)

By David Sarnoff

President, R. C. A. Photophone, Inc.

When sound and motion meet anywhere it is inevitable, perhaps, that something should happen. Something did happen when electrical science finally synchronized sound and motion on the screen. Nevertheless, there are still many who are rubbing their eyes. Is it a funeral or a wedding? Is it a battle or a love-feast?

To my mind, it's a love-feast, although the courtship has been brief. The moving picture is the child of the motion picture industry. Sound reproduction is the child of the electrical sciences. Whatever the fond parents may desire, a really new art was created when the two finally met on the silver screen.

To me this is the fundamental point of what has happened in the recent association of the electrical and motion picture industries.

Two years ago most moving picture producers were inclined to stand aloof from the significant developments in the synchronization of sound and sight. Sound, they said, was an intrusion on the "silent drama." Gradually they began to peep into the backyards of the electrical industry; and finally they stampeded towards the magic word "sound."

Some of these producers, who repented at leisure and then acted in haste, still choose to believe that all that has happened is that sound has been added to moving pictures. Get yourself a license, add sound to your silent drama and you immediately become a sound movie producer. Time will prove the futility of this view.

What has happened is that a new and greater art of picture production has been created, in which neither sound nor motion can go forward without the other's co-operation. Sound has opened an infinitely wider field of dramatic expression for the motion picture. Further experience in the motion picture art is enabling the electrical industry to improve greatly the technique of sound recording and reproduction. In the practical development of the new art it is impossible to separate the moving picture studio from the sound laboratory.

The Electrical Group

The R. C. A. Photophone Company is the expression of the electrical industry of the United States in the field of synchronized sound and motion pictures. We are not appalled by the fact that we have thus entered the "entertainment" field. The radio art, five years ago, led us, through broadcasting to develop a service of entertainment, information and education to the home. It was the natural evolution of an art.

Thus, we entered this branch of the entertainment field with the purpose of contributing whatever technical and artistic advances we had available, or could create. We hope the results have justified our entry.

If our business is to develop sound reproduction through the new art of electrical communication, it is clear that our work must be dedicated to a practical purpose. Thus the electrical group has established a great nation-wide service of broadcasting in the United States; it has co-operated with the phonograph industry in the creation of new sound reproducing instruments; it has now come to the motion industry to co-operate in the development of the new art of sound-motion pictures.

The R. C. A. Photophone Company is in the business of licensing sound-recording apparatus to producers. But it does not stop there. It considers that its business also is to assist these producers in developing the talking picture art to its maximum by combining sound with motion on the screen.

The R. C. A. Photophone Company is in the business also of installing and servicing sound-reproducing apparatus to the motion picture and other theatres of the country. But it does not propose to stop there. It considers that its function is to develop the sound-reproducing facilities of the theatre, just as it has developed sound-reproducing facilities for the home.

Furthermore, it is clear that it can also contribute substantially to the entertainment capabilities and artistic possibilities of the theatre. One need only consider the creation and successful operation of the National Broadcasting Company—organized by the Radio Corporation of America and its associates—which operates the greatest broadcasting entertainment networks in the world, to be convinced that this group is "Entertainment Minded."

In addition, the R. C. A. Photophone Company is associated in various developments with the phonograph industry looking to the recording and reproduction of sound in that industry.

Co-operation

Our policy is the policy of co-operation and association with motion picture producers, motion picture exhibitors, as well as with educational, industrial and public service elements.

We can serve the motion picture industry, we believe, in the field in which it has permanently established itself—the entertainment field. We can serve the vaudeville industry because it includes many important motion picture elements in its programs. We can serve the home because certain educational and cultural services demanded by the home are not within the province of the motion picture theatre.

Recognizing the immediate problems of motion picture exhibitors, the R. C. A. Photophone Company has developed its system so that films recorded by it are interchangeable in all standard reproducing apparatus. It plans to invest millions of dollars in the development of the new art and to place its facilities at the service of the motion picture producers and exhibitors.

The electrical industry of the United States does not need to emphasize its primary interest in the field of sound-motion pictures.

In following the path of development envisioned by the radio art, it established a communication service which has given the United States leadership in the field of world-wide radio communication.

It established an industry in which all leading manufacturers of radio broadcast receivers are now licensed under the patent rights of the Radio Corporation of America. It made substantial contributions towards the development of the instrumentalities of radio transmission and reception which made possible the existing systems of sound synchronization, the principal elements of which are the vacuum tube, the photo-electric cell and the loud speaker.

We have stood from the beginning for a system of synchronization that would combine motion and sound on the same screen; and we are now seeing this principle generally adopted. We have stood from the beginning for a system of sound reproduction that would employ the principal of the dynamic loud speaker, and we are seeing this method of reproduction being developed by all systems. We have stood from the beginning for the principle of co-operation and association between the motion picture industry and the electrical industry and we are confident that this is the way in which a new art will find its greatest opportunity.

Charlot's 2d Edition and Spanish Plays Not Up

London, Oct. 23.

Second edition of Charlot's Revue, pushing off at the Vaudeville last night (Monday), is not much of an improvement over the original. Jeanne Decasalis, legit star, has been added but is palpably out of her element.

At the Court, also last night, the English versions of two Spanish plays by Granville Barker proved rather tiresome and unhappily cast. Names of the pieces are "Fortunato" and "The Lady From Alfaqueque."

AUBERT-MORRIS

Former Show Girl Weds Beef Packer.

Paris, Oct. 23.

Jane Aubert, French vaudevillian, was married here to Col. Nelson Morris, of Chicago. Couple have gone to the Riviera for their honeymoon.

Miss Aubert anticipates playing in America.

Jane Aubert appeared in a Shubert musical at the Winter Garden, New York, about two years ago. She and Col. Morris, of the Chicago beef Morris', were acquainted at that time and are believed to have previously met in Paris.

Miss Aubert is a comely blonde, rated as a good performer on the home lot.

Duncans May Double; Show Doing Fairly

London, Oct. 23.

Heads of the Kit Cat restaurant are dickering with the Duncan Sisters to linger several weeks, although the girls do not open until Oct. 29, following Van and Schenck, on a month's stay.

Sisters were asking $2,500 a week but the management pleaded it could not meet that figure. A counter proposition of $1,500 and 50 cents on all patrons over 500 during the week was agreed upon.

The pair will double over from "Topsy and Eva" and only do a midnight show on the restaurant floor. Their show is doing fairly and claims to be improving. The Duncans state they are taking up the option on the Gaiety for indefinite continuance.

Chaplin Seeks Writ For Paris Charlot

Paris, Oct. 23.

Charley Chaplin, through United Artists, is seeking a court writ to suppress Charlot Rivels, a circus comedian, who does an impersonation of the cinema clown.

Charlot is now at the Empire, where his billing includes a portrait of Chaplin. Of course, the French all know Charley under his French equivalent of "Charlot" and the court argument is based on the contention that public expects to see Chaplin himself, to his injury in public esteem.

Widow Tries Suicide

Paris, Oct. 23.

Mme. Rene Creste, whose husband was a well known film producer, having made, among other things, a serial, "Judex," attempted suicide by inhaling illuminating gas in her modest Paris apartment.

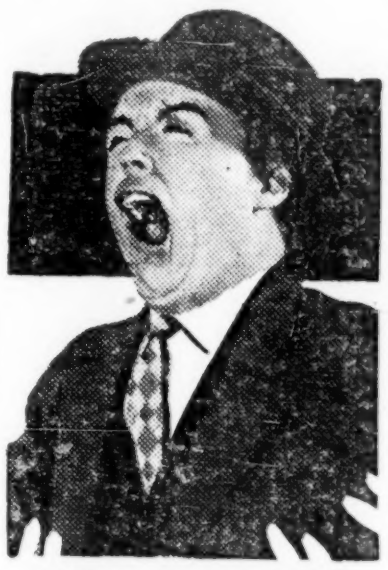
With her at the time was her young daughter, who also would have died with the mother. Friends, however, intervened in time. Woman gave destitution as her reason for wanting death. The French Artists' Union is raising a purse in her behalf.

W-T MEN ON COAST

San Francisco, Oct. 22.

Sir George Tallis, governing director of J. C. Williamson, Ltd., of Australia, and George Parker, dramatic producer for the circuit, arrive here on the Sierra Oct. 25.

They will scour the country in a search for talent.



WILL MAHONEY
Next Week
KEITH'S SYRACUSE
The Boston "Transcript" said: "Will Mahoney will keep your laughter muscles working overtime. His gaiety is so infectious he will make you feel like dancing on the sidewalk with joy. And his clogging is the most amazing we have ever seen. To say he was riotously received is putting it mildly."
DIRECTION
RALPH G. FARNUM
1560 Broadway

Teddie Gerard's Husband's Commission Looks Safe

London, Oct. 23.

Teddie Gerard is engaged to wed Archibald Grant, captain in the Grenadier Guards. The unwritten law among officers of the Guard is that the wife of any of their number must retire from the stage or the husband resign his commission. Of late years there has been no crying demand for Teddie's services so no trouble is looked for on that score.

Grant is the son of a Scottish laird with a direct ancestry that is centuries old.

Wallace's "Ringer" Over

London, Oct. 23.

A change of plans establishes that Edgar Wallace will not sail for New York for the opening of his play, "The Squeaker," which the Shuberts are to produce. "The Ringer," and not "Squeaker," will be the initial Wallace effort by the American producers. Latter piece is to follow.

Wallace remains on this side due to the pressure of business, which includes the opening of another of his plays around Christmas.

Campbell Gullan, stage director, sailed Saturday (Oct. 20) on the "Berengaria" for New York to put on "The Ringer," now scheduled to open late in November.

DOMQUE'S CARDIFF HOUSE

London, Oct. 23.

Leon Domque, husband of Sybil Vane, has found backers with $200,000 to purchase the New theatre, at Cartiff, Wales, formerly a one-night stand for legit shows tripping about the provinces.

Domque becomes general manager and the house inaugurates twice nightly vaudeville starting Dec. 1.

CECIL DOUBLING DEPUTY

London, Oct. 23.

Cecil Cunningham filled in for two French acts last week.

At the Palladium (vaudeville), she went on in place of Delysia, who balked at the three extra matinees inserted because of the motor show crowds.

Cecil also substituted for Lucienne Boyer at the Cafe Anglais.

MOTOR SHOW'S 10%

London, Oct. 23.

Although attendance at the motor show is 10 percent behind that of a year ago, sales increased to the same proportion.

Pall's $41,000 Last Wk. European Vaude Record

London, Oct. 23.

Doing three extra performances last week because of the motor show the Palladium grossed $31,500, record for any European vaudeville house. Overhead for the week was approximately $17,000.

Bill was class all the way and minus a weak spot with Van and Schenck, in the farewell week, begging off due to lack of time. Kelso Brothers registered solidly and for laughs in their miniature revue. Odali Careno, dramatic soprano, went over very big.

At the Alhambra (vaudeville) yesterday (Monday) Frank Fay and Little Lady from Dixie, standard act on this side four years ago, reappeared and were moved from third to second after the matinee. Act needs overhauling to regain recognition.

Stoll's Below Par

London, Oct. 23.

Stock of the Stoll Theatres Corp., opened on the stock exchange here at a quotation of $3.50. The stock has a par value of $5.

It indicates the market evidently doesn't react favorably to the merger of all the Stoll interests.

Butt's 2nd "Show Boat"

London, Oct. 23.

Sir Alfred Butt is recruiting a second "Show Boat" company. Idea is to present the piece in Paris around the Christmas holidays.

Charles Cannon, Butt's right hand man and secretary of the Drury Lane for years, has left the firm, to become associated with Violet Melnotte.

DELYSIA H. O. AT PALL

London, Oct. 23.

Delysia has been held over at the Palladium for another week at a salary increase of $550.

Management could have obtained the performer for two weeks at her first named salary, but preferred to wait upon the audience reaction.

Edythe Baker, pianist (American), opens at this house next Monday (Oct. 29) as a single and under the proviso that she be the principal headliner.

"LILAC TIME" REVIVAL?

London, Oct. 23.

If "Blue Eyes," current at Daly's, can linger until Christmas, this management intends reviving "Lilac Time." Such action will postpone or place at some other house Joe Sachs' revival of "Lilac Domino."

Sachs is negotiating for Covent Garden, but the opera house will not be available until late in November.

DeBEAR, EXPLOITER

London, Oct. 23.

Although offered several bankrolls to continue revue producing, Archie Debear has turned them all down to resume his old love—exploitation.

Debear will start off by publicizing the Bostock circus, which comes into the Earl's Court Dec. 1.

LUPINO, RIGBY, JOY FIRM

London, Oct. 23.

A new firm to sell its own plays to a world market has just been founded by Stanley Lupino, Arthur Rigby and Nicholas Joy.

Joy sails on the Carmania this Saturday (Oct. 27) to represent the company in New York.

"Varieties," French Weekly

London, Oct. 23.

A new weekly paper, to be called "Varieties," will make its initial appearance in Paris Nov. 10.

Lartigue and Arnaud are sponsoring with Henry Sherek to write about England in French.

Bobby Jarvis Better

London, Oct. 23.

After out of "Good News" for three weeks, due to septic poisoning, Bobby Jarvis will return next week.

Warners' "Partnership" Buy Of Publix "Partners" Houses Brings Warners-Publix Close

With Warner Brothers reported negotiating for the purchase of Publix Theatres' "partners'" interest in the several chains so operated, there arises the situation of Warners simultaneously through the purchases becoming a partner in the operation of those theatres with Publix-Paramount.

The circuits at present listed under the Warner consideration are Kunsky's in Detroit, Skouras' in St. Louis, Blank's in Nebr., and the Finklestein & Ruben's chain of Minnesota, etc. Balaban & Katz in Chicago also reported.

Skourases may be looked upon as the example. Selling to Warners by the consent of Publix, their partner, up to 50 per cent. in the 27 or more St. Louis territory picture houses, the Skourases for the first time see some real cash for themselves through the sale. Heretofore the brothers have been building on the pyramiding stock thing and with accumulating houses, but no coin individually that meant anything. In bowing out with the Warner buy, they realize a cash return for their own share, probably 25 per cent. for all of the Skouras brothers, since they have had a local backer for some years who holds the other 25 per cent., after the 50 owned by Publix.

The same holds good for A. H. Blank. Publix lately wanted to buy out the Blank one-half with A. H. Blank to retire in order that Publix might operate the Blank houses direct. That deal was brought to the point where the papers were ready for signatures. It is believed to have been called off when the Department of Justice intervened.

Dept. of Justice

Publix-Paramount appears to have been under the brakes of the Government for some time in acquirements in the theatre line. It started months ago when New York lawyers thought it might be advisable to ask the Dept's opinion on a merging theatre move Paramount then had in view. The Dept. passed its opinion and has never stopped passing opinions to Paramount ever since from the account. Previously the Dept. had given no attention to theatre deals.

The Kunsky transaction would leave the Warners partners with Balaban & Katz of Chicago. B. & K. is a 65 per cent. owned subsidiary of Publix, with an exchange of stock between Paramount and B. & K. pending. It will probably make B. & K. 100 per cent. controlled by Publix.

In the Finklestein & Rubin deal, the obstacle hitherto holding back F. & R. from merging or selling is smoothed out. It has been the sons of the founders of the chain. Their fathers did not believe the business should pass without the boys provided for. This is said to have been arranged through the F. & R. sons becoming general managers for Publix in the northwest.

Par Protecting

Through these partners of Publix dealing with Warners, it is said that Paramount has made the condition that it be given a Warner picture franchise in each of the partner's towns.

In last week's Variety Harry Warner denied any of these deals are pending. Rumors about them persist, however.

Publix is reported about to enter into a new contract with the Balabans of Chicago to continue for another five years to operate the B. & K. circuit in Chicago with its affiliations. The Balabans are Max, John, Barney and A. J. All are reported having expressed a willingness to remain excepting A. J. Balaban, who wants to trip around the globe. A. J., it is said, may stick under conditions. He has been in charge of the B. & K. stage shows and is recognized as one of the most expert, as well as the pioneer, in stage presentations for picture houses. All of the Balaban boys have made their theatre mark in respective departments, which cover the entire theatre exhibition business.

Meighan on Coast

Los Angeles, Oct. 23.

Thomas Meighan will come to the Coast immediately under his new contract with Warners, calling for four pictures.

Publix Fair Play

In the confidential house organ, Publix Opinion, of Publix Theatres, regularly issued last week, the following notification of fair play to resident managers was printed.

It refers to the wrongful use of "Vitaphone" with any picture other than those of the Warner Brothers, to whom the trade mark belongs.

WARNING!
To All Concerned!

Once more we call your attention to the fact that you cannot use the word "Vitaphone" in connection with any pictures but Warner Brothers.

Some managers are referring to "Wings" as "with Vitaphone accompaniment." This is not allowed.

Please post everybody to make it a general rule that unless it is a Warner Brothers' picture or a Warner Brothers' act the word "Vitaphone" cannot be used in advertising.

A. M. BOTSFORD.

Enterprising Florists Drum Studio Trade

Los Angeles, Oct. 23.

Florists are getting in strongly on the opening of new theatres around the country. They have worked out a gag whereby they telegraph studios, stars, directors, etc., that on such and such a day in their respective town a new theatre is opening. In the cases of the directors or players they intimate they are very popular with the local people, and it might be a good idea for them to have a nice basket of flowers to give as a good-will message to the theatre management. The florists quote rates running from $25 to $75 for the gift.

Actors and directors have been falling very strongly of late and the florists who have been spending a little money to solicit this trade have been amply repaid.

In one eastern city an enterprising florist was rewarded with $400 on order as a result of his ingenuity. It is figured that the picture mob are hit for more than $25,000 a year by the florists around the country for theatre openings.

Then the studios take a good bump in the nose on the telegraphic greetings from the executives, stars and directors to houses which are being opened about the country. The wire companies send weekly bulletins to the studios, notifying them of the list of openings, and the latter send anywhere from six to 25 telegrams each for the openings with the greetings coming from the studio heads, stars and high salaried directors with the studios standing the gaff.

It is said the congratulatory bills of the combined studios on the coast run close to $35,000 a year.

Hines With Pathe

Los Angeles, Oct. 23.

Johnnie Hines has been signed to start in a series of pictures for Pathe. His first will be a talking version of "Pair of Sixes." All are to be released on the 28-29 program.

Deal was negotiated by Charles C. Burr, general manager for Hines and now in New York.

DOLORES COMING HOME

Los Angeles, Oct. 23.

Dolores Del Rio, accompanied by her mother, will sail for home from France on the Paris Oct. 24.

Edwin Carewe, film producer, to whom Miss Del Rio is under contract and who made the European tour with her, preceded her home a week ago on the Leviathan. He is now on his way to Hollywood to complete preparations for "Evangeline." Miss Del Rio's next.

Daylight Screen Enthuses U. S. Comm'r Abroad

Washington, Oct. 23.

Daylight screen created by Blunt and McCormack of London has proved so successful as to cause George Canty, U. S. trade commissioner, to forward an enthusiastic report to the Department of Commerce.

Canty states that a direct sunlight demonstration failed to kill the motion picture thrown on the new screen.

He also reports that the makers are offering to install the screens in the London theatre lobbies without cost to the management and to show trailers on coming attractions if they are permitted to sell advertising space on these trailers.

Canty was also enthused over a new British development in color photography shown on these same screens. Martin Harper, with several color inventions to his credit, is reported as responsible for this new one which works via three to four lenses on the camera.

CAN'T FILM STAGE SHOW INTACT IN TALKERS

Sets Foto Flat with Overlighting on Cast—"Great Power" Company Finds Out Plenty

"The Great Power" company, canning production by Bristolphone at Waterbury, Conn., has been running into unexpected difficulties and delay on production schedule. Several retakes have been necessary. Original scheme was to shoot the actual Broadway production, sets, costumes, etc., at the rate of a disk a day, but rushes revealed that the literal reproduction of a Broadway show as a talker was impossible. Sets photographed flat, without high lights or shadows; the players photographed too white against the drops and terrific candlepower had to be used to get any picture at all from the scenery. Result was overlighting of the performers. Finally, a week's work had to be scrapped and a set rented from M-G-M.

Minna Gombel and the troupe are remaining in Waterbury two weeks over schedule to finish the talker which will be roadshowed in legit houses. Unfeasibility of filming a show without adapting it to picture technique having been proved, later productions will involve an outlay for screenable sets.

Weather Forecast

Washington, Oct. 23.

Weather Bureau has furnished Variety with the following outlook for the week beginning tomorrow (24):

Mostly fair weather Wednesday, Thursday, Friday and possibly Saturday. Followed by showers Sunday (28).

Colder Wednesday with not much change in temperature remainder of week.

Hollywood Believes Joan And Young Doug Married

Los Angeles, Oct. 23.

Despite that they won't deny or affirm, it is generally believed around Hollywood that Joan Crawford and Douglas Fairbanks, Jr., are married.

It is said the couple went to Mexico several months ago and had the marriage performed under their Christian names, Lucille Le Seur and Douglas Ullman, Jr., and for this reason are defying their many friends to get the goods on them. Miss Crawford has been wearing an anklet bearing the inscription, "To darling wife from Dodo."

"Daughter's" Sequel

Los Angeles, Oct. 23.

Production on "The Brass Band" will be held up at M-G until Joan Crawford completes her role opposite John Gilbert in "Thirst."

M-G plans "Brass Brand" as a successor, or companionate picture, to "Our Dancing Daughters." It will contain the same cast as "Daughters."

Small Town's Talker Reaction Found Through Local Show Goers

A manager's squawk he was not doing the business he thought he should be doing resulted in Warners making an investigation on its own behalf to find out what the public reaction in a small town is to talking pictures.

The town was Mansfield, O., and the theatre the Madison. Mansfield has a population of 32,000 and the theatre has a mailing list for its programs of 500 names.

Borrowing the house mailing list Warners sent out a special questionnaire with stamped addressed envelopes for reply. Three principle questions were asked, viz:

1. Do you like talking pictures?
2. What Vitaphone shorts do you like best?
3. Do you like Vitaphone shorts better than regular vaudeville?

Of the 500 names on the mailing list 73 answered the questionnaire. They developed a surprising range of reaction as well as some laughs as with the individual who said the Vitaphone shorts he liked best was the Movietone newsreel.

About 10 per cent seemed to have taken a violent antagonism to sound or dialog. This faction was uncompromising in denouncing talkers and in demanding a return to the still films.

Strong preference for operatic singers. This reaction has been characteristic of the provinces and is explained by Warners on the grounds that the big singers never touch the small cities in their concert tours.

Ruined Illusions

Those whose opinions were expressed with more restraint and seemed to have logical reasons seemed unanimous in rating Vitaphone shorts as preferable to the quality of vaudeville a town the size of Mansfield ever could hope or expect to get.

Some of the townspeople didn't think much of the actors who have appeared in talking pictures up to date, implying that when some of the Hollywoodites started to talk they dissipated all illusions.

Most of the Mansfieldians seemed to think business was pretty good at the Madison theatre, but Manager Skirboll swears it's rotten.

U. A.'s Unknowns

Almost wthout excepton United Artists' stars pick unknowns for their leads. Myrna Kennedy has never appeared in any picture except with Chaplin, and upon her refusal to play a blind girl in "City Lights," the next Chaplin film, the comedian selected Virginia Cherrill, 20, an amateur.

Lupe Velez had appeared only in a two-reel comedy for Hal Roach prior to Fairbanks signing her for "The Gaucho." Walter Byron is an unknown Englishman but has been named for Vilma Banky in "The Awakening." Leroy Mason was discovered in a restaurant and made the leading man in "Revenge" opposite Dolores Del Rio.

John Holland, an extra, gets his first real role as the lead in "She Goes to War," opposite Eleanor Boardman, and Camilla Horn had only been in two or three German pictures when selected for John Barrymore's "Tempest."

The second feminine lead in the next Barrymore film is also an unknown, Moana Rico, and John Boles' first film appearance was opposite Gloria Swanson in "Loves of Sunya."

Sam Wood Couldn't See Enough in Story to Direct

Los Angeles, Oct. 23.

"Nize Baby," the Milt Gross story, will not be made into a picture this year by M-G-M. The latter organization has placed it on the shelf as Sam Wood, who was to remake the picture, could not find material enough in the story to warrant directing it.

It is the plan of M-G-M to have the story rewritten in an entire comedy vein and produced as a talker for '29-'30.

The picture was originally put in work under the direction of Hobart Henley and about $60,000 was expended before shooting stopped.

Too much supervision is said to have been responsible for the calling off of the production, as three different versions were injected into the production while shooting was going on.

Wood is to direct a talker based on the story of college life as his next picture.

Francis X's First Wife Says $60,000 in Arrears

Baltimore, Oct. 23.

Francis X. Bushman, pere, was taken into custody at his mother's home here last week and haled before Judge Grayson, in Circuit Court, Towson, seat of Baltimore County, to answer a petition filed by his divorced first wife.

Mrs. Bushman, granted an absolute divorce, alleges that Bushman is $60,000 in arrears on alimony payments. According to the terms of the divorce settlement, granted here in 1918, Bushman was required to pay his wife $40,000, plus $4,000 a year for the support and maintenance of their children.

Attorneys agreed on the continuance of a hearing until Dec. 10 in order to permit Bushman to leave the city on important business.

Studio Editors' Club

Los Angeles, Oct. 23.

More than 30 leading film editors of Coast studios met at a cafe and organized a social club to be known as "The Edited By" Club.

Purpose of the organization is to meet once a week and interchange ideas for the advancement of the craft. Election of officers will be held next week.

MACINTOSH AND BRIDE

Los Angeles, Oct. 23.

Capt. Alistar MacIntosh, former husband of Constance Talmadge, arrived yesterday with his new bride. He contemplates getting a job as production manager with United Artists.

Stroheim Has 10 Weeks For Swanson in "Queen"

Los Angeles, Oct. 23.

Eric Von Stroheim will start production on "Queen Kelly," starring Gloria Swanson, at the FBO studio Oct. 26. He had a budget of $285,000. It covers his own compensation, production and salary cost outside of Miss Swanson's. He has been given a 10-week shooting schedule and feels he can accomplish the job in less time than that. The sets for the picture are now being built at the studio. It was intended borrowing them from different studios first. Costumes will be finished the early part of this week.

The continuity of the picture has been tightened down with practically every scene shot by Von Stroheim to be used. The only members of the supporting cast so far chosen are Walter Byron, loaned by Samuel Goldwyn, and Tully Marshall.

Charitable Gesture Brings The Days Into Court

Los Angeles, Oct. 23.

Being good samaritans almost proved a boomerang to Marceline Day, film actress, and her mother, Mrs. Irene Day, when Mrs. Day was haled before Judge Stafford's court to defend a suit for $147 brought by the Osteopathic Hospital.

When Leslie Gordon, actor, lay dying at the hospital last March, Miss Day and her mother collected a fund among the film colony to defray hospital expenses. Gordon was still alive when Mrs. Day paid the amount of the fund, plus the additional costs to that date from her own pocket. After Gordon died, the hospital sought to collect the balance due from Mrs. Day and finally brought suit.

Judge Stafford threw the case out of court. He ruled that in paying Gordon's hospital bill up to a certain date involved no responsibility for the balance.

RADIO AND KEITH TIE-UP

When It's a Picture, It Draws

"Our Dancing Daughters" suddenly arises as a tempestuous box office grosser to dissipate the fear, if it has existed, that no silent or plain sound effect film can stand up against the talkers.

This M-G-M sensational drawer seems to stand up very well against any talker, not excepting Jolson's. A probable result is when either of Jolson's dialogers and "Daughters" are shown simultaneously in one city, they must increase the total of local picture house grosses for the week. This is either by creating new business or the public paying to see each, and perhaps they do both.

In any event, as always, and with picture as play, it's the picture.

W. B. Disking F. N. Dialog Through Remote Control

Los Angeles, Oct. 23.

Warners will speed up the planting of dialog in First National pictures by doing the recording in their own studio.

Conversation will come over a wire from Burbank, six miles away, where the vocal additions will be uttered in the regulation silent stages. This arrangement will continue until F. N.'s sound stages, now being rushed, are operating.

First subject to be put on the wire will be "The Barker." There is a reason for accelerating work on this picture. Some time after it was completed Pathe put in work "The Spieler," which has been finished with dialog and will be ready for release a month hence.

Potential "Baby Stars"

Los Angeles, Oct. 23.

Members of the Wampas reviewed, mingled and danced with the first group of "baby star" candidates for next year when the Edgewater Beach Club entertained them as a means of introducing a radical change in policy of the club.

The club will be operated as a public hotel during the winter season.

Girls introduced as candidates are Jean Arthur, under contract to Paramount; Doris Dawson, First National; Anita Page and Josephine Dunn, M. G. M.; Betty Boyd, Educational; Jane Laurel, Christie; Jeanette Loff, Pathe; Carol Lincoln and Ethlyn Claire, free lance players.

Too Many People

Paul Fejos, Universal director, left for Hollywood a week in advance after giving up as impossible the job of shooting exteriors for "Broadway" on the main stem itself.

Glenn Tryon, in the Lee Tracey role, drew a mob every time the unit attempted to shoot him against a Times Square background.

Fejos will create his Broadway atmosphere in the studio.

Satan's Vamp Now Blond

Los Angeles, Oct. 23.

First National studios recently sent out an S. O. S. soliciting the vampiest of vamps to play Satan's mistress in "Seven Footprints to Satan."

They specified the actress must be tall and dark, but since then have decided the charmer should be a blonde and have assigned Thelma Todd.

Van Dine Stands Alone

Los Angeles, Oct. 23.

S. S. Van Dine goes on record as one author in a million when he declared the screen did not butcher any of his stories.

This was voiced by Van Dine after he had reviewed his "Canary Murder Case," being recently produced by Paramount.

A. J. JONES FOR HOOVER

Chicago, Oct. 23.

Aaron J. Jones has been appointed director of the western division of the Hoover-Curtis Theatrical League.

Announcement was made by James W. Good, western manager for Herbert Hoover.

FROM $60 TO $2,000

And Russian Gov't Will Get Most of It—Eistenstein's V. A. Salary

S. M. Eistenstein, 30, Russian director due in America in December to make one picture for United Artists, receives $60 a week in Russia, the maximum income under Soviet law. Eistenstein's salary from U. A. will be in excess of $2,000 weekly, it is said.

Just what the director's obligations are as a Russian citizen is not definitely known but it is reported that the Soviet government will probably collect or receive most of his American salary.

Russia applies all revenue from its stage and screen activities to the work of the Department of Education. Eistenstein, at $60 a week, is extremely opulent for that country because of the complete facilities of the government which are at his disposal. Proof of this was his use of the Russian navy in making "Potemkin."

Pidgeon's Salary Goes Up $1,250 Via Talker

Los Angeles, Oct. 23.

Salaries of picture players making good in the talkers appear to be on the up.

The marked increase late is quoted for Walter Pidgeon. Before the talker epidemic, Pidgeon received $500 and not always working. Now he is reported at $1,750 weekly, dated far ahead.

Sound and Scale Cut

Waterbury, Conn., Oct. 22.

The Palace (Fox-Poli) with the installation of sound device has cut admission prices from 60 to 50 cents.

Five acts are still presented.

Pathe's Former Western Names Now in Serials

Los Angeles, Oct. 23.

Since Pathe abandoned westerns it has been using its former western stars in serials.

Firm believes, that since a following has been worked up in small towns for these stars, it will serve as a magnet on the serials.

NEW VITA VICE-PRES.

Burgess Wooley, an attorney, has been made assistant to George E. Quigley, vice-president of Vitaphone, in place of William Starr, recently resigned.

Wooley, a graduate from the Harvard law school, was formerly in the legal department of Western Electric.

U'S TALKING "CLIMAX"

Universal expects to get the Edward Locke play, "Climax," which it purchased during the week, to an early talking start.

Renaud Hoffman will direct. Jean Hersholt has been about decided upon for the male lead.

Schulberg's Quarterly Trips

Los Angeles, Oct. 23.

B. P. Schulberg left for New York a month late on his scheduled visit to see the plays and dig story material.

Because of the sound, Schulberg intends making his eastern trips quarterly hereafter.

NEW HOLDING CO. AS OPERATOR

David Sarnoff and Jos P. Kennedy at Helm of Radio - Keith - Orpheum — "Albee" Disappearing in Title—Thorough Reorganization of Keith's Anticipated

ANOTHER DEAL ON?

David Sarnoff and Joseph P. Kennedy will be the active heads of the latest show combination, the Keith Circuit and Film Booking Office in league with the Radio Corporation of America and its subsidiary, R. C. A. Photophone.

A holding company is forming to direct the combined theatre chain, Keith and Orpheum circuits, and the picture producer and distributor, FBO. It will be called Radio-Keith-Orpheum, replacing the present title of the Keith-Albee-Orpheum circuit of vaudeville and vaudfilm houses.

Sarnoff is known to the show trade through his R. C. A. association. Kennedy is at the helm of FBO, and has been the active head of Keith's through his office as chairman of its board. Kennedy's appointment of John Ford as executive manager of Keith's holds over with the new ownership, with Ford given the title of general manager.

While the name of Albee is disappearing from the present title of Keith's, E. F. Albee, by virtue of an agreement held by him from the Keith-Orpheum merger may retain his position as president of Keith's at $100,000 yearly, despite absence of authority in the office and regardless of the economic aspect of his retention.

Warner's or Fox?

Right on top of the consummation Monday of the R. C. A. deal with Keith's, a report spread that the new combination will almost immediately, or before this week ends, take up negotiations with another picture concern. The unnamed firm is believed to be Warners or Fox.

That the new negotiator might be the Warners Brothers is accepted by those in the know, as they say, through Warners having been reported in on the Keith buy before and in between the times Sarnoff did his dealing. Warners, it is understood, do not intend to talk about themselves as a distribueor and producer of pictures, but for their recently purchased Stanley Company chain of around 300 theatres.

Keith's with its 250 houses has been looked upon as a natural for a Stanley merger. Some talk was devoted toward that possibility shortly after Kennedy and J. J. Murdock assumed the direction of Keith's a few months ago.

Keith houses will be wired by Photophone, other than the few with a Western Electric wiring contract. It is said there is no present intention of installing all-sound programs in the Keith theatres. Chances are that the circuit will go through the present season as is, with enough acts now under Keith booking to oblige such a course.

Without definite information, it is said that Murdock may continue as an advisor when called upon by the Keith chiefs.

Pathe Protected

Pathe, also a picture distributor and producer, of which Kennedy is the active operator and Murdock its president, is reported to have been protected in the Radio buy-in. Pathe secures a continuance of its product contract with Keith's, utilizing that chain as a production cost outlet.

The final signatures are expected by Nov. 15. Meanwhile a wholesale reorganization of Keith's is anticipated, engineered by Messrs. Sarnoff and Kennedy.

Sarnoff is more familiar with the show business than credited. His experience with the direction of R. C. A. and its broadcasting annexes has forced the show business knowledge to a greater or lesser extent upon him. That is said to have been one of the inducements bringing Sarnoff and his company into theatre exhibition. It opens up its own field for wire installation and presentation of Photophone's talker pictures, full lengths or talking shorts. On the reverse, it gives R. C. A. Photophone a drafting market for Keith acts in its radio or talking short studios. R. C. A. can likewise furnish Keith's with many radio features, besides the value of the broadcasting.

Kennedy is reputed to have angled the R. C. A. deal. This may take up a pool of stock formed some weeks ago while Kennedy and Murdock were in Europe. The pool stock is mostly contributed by the Albee-Herman faction. Other stockholders may be content to exchange their Keith or Orpheum holdings for the stock of the holding company.

R. C. A. Photophone contributes equipment to the Keith end with prestige. It is understood no R. C. A. cash is involved. Details of the deal is in the market resume of this issue.

Keith's is the first theatrical enterprise to be taken over by big business. Wall Street has been a liberal loaner to the show business, but its interests have been represented otherwise than in the direct manner that R. C. A. is now plunging in. Many see in this initial move into the theatre by such an influential corporation as R. C. A. a future chance that big business may expand its show business scope.

Hollywood Letting Down Big Money Film Stars by Stalling Away Their Spirit

Los Angeles, Oct 23.

The day of the star under contract who draws $2,000 to $2,500 a week until its expiration is coming to a close fast. When stars who have some five or six months to go on a contract sort of nibble around to find out if some other company would not like to have their services at its expiration, they find that all are willing, but due to the regulations of the Association of Motion Picture Producers, cannot negotiate until the players are free agents.

When the players are free agents it is another story. They go around to the company that may have indicated it wanted their services and are told that just at the present time it is impossible to negotiate a new contract but they should wait a few weeks or a month.

This message is given them wherever they go by the big producers. Then the producers also proceed to give them a word of good advice by suggesting that they do not work for any of the independent companies as, by tying up, even for a picture or two, their value is lost to the big fellow and it would be hard to get them a starring contract. For this they also have fallen.

Always the Stall

As time proceeds and there are no results for some 10 weeks to three months, the players again visit the big line boys. The stall is still on. Within a few days a phone message comes to visit some studio. There they come in contact with the party who told them to hold off. He says there is a certain picture to be made on the lot, and one of their own stars will lead the cast, but that there is room for the player in the picture. The part is not one that will require more than a few days or a week's work, but it will give the players a great opportunity to show how they stand out and then the home office no doubt will direct that the players be placed under a term contract at an advance in salary.

The players as a rule go for the hooey and take the job. Nothing results. They again make the canvas of the studios. This time the executives are not as easy to interview and when reached, act cold and say as a rule that it might not hurt were they to do a picture for an independent.

When these people go to the independent he pulls the yarn that they have been off the screen for a long time and that as a result the name would not mean as much at the b. o. That is the start of the sacrifice-your-salary method with the result that the player who had been getting $2,000 and $2,500 a week is more than gratified to take a job with the independent for from $750 to $1,250 a week.

After making a few of these pictures and if not giving outstanding performances, these same stars of yesterday are back in the ranks of featured players earning from 25 percent to 40 percent of their old weekly salary when working, and not working 35 to 50 weeks as they did under the old contractual arrangements.

Money Days

Washington, Oct. 23.

Money does most of its circulating on Saturdays with the lowest ebb being recorded on Wednesday, says a report of the Federal Reserve Board, compiled after a four months' check up.

Two holidays, July 4 and Labor Day, showed big uptrends.

$250,000 Tax Assesment On Fairbanks-Pickford

Los Angeles, Oct. 23.

Douglas Fairbanks and Mary Pickford are enroute to New York to face an assessment of tax for $250,000. They are to confer in New York with O'Brien, Malvensky & Driscoll, their personal attorneys, who will accompany them to Washington where an endeavor will be made to straighten the matter out.

N. C. McKay, business manager for the couple, is said to have been responsible for the reports made out on which the government is endeavoring to additionally collect. He has been in New York for a week.

B. & K.-Pan Stock Exch.

Chicago, Oct. 23.

The 35 per cent. of Balaban & Katz stock, individually owned and not controlled by Publix, will be exchanged, it is reported, on the basis of one share for two new shares of Paramount.

Monte Brice Freelancing

Los Angeles, Oct. 23.

Monte Brice, ace gag man for Paramount the past four years, has left that organization.

Brice, who was not under contract, figures on freelancing.

Business Men Building Small Neighborhooder

Chicago, Oct. 23.

A group of south side business men are reported to be backing the building of a theatre of less than 1,000 seats at 51st street and Racine avenue. Probably grind picture house.

Geraghty's Son Titling

Los Angeles, Oct. 23.

Gerald Truston Geraghty, son of Tom Geraghty, scenarist, is writing titles for First National.

Young Geraghty is just out of Princeton.

Settlement Day Is in Sight For English Promoted Film Cos. With Nothing to Show

London, Oct. 12.

There is rapidly developing a position which none of those who so hastily rushed in and got public money on the strength of the Films Act appear to have foreseen. Or if they did foresee it they were much more keen on getting theirs while the getting was good to bother about the aftermath.

Four or five production companies here are closing down. The story that will be given out around the end of this month will be they are just laying by for the winter. That would be a sufficiently bad prospect for the 16,000 odd folk playing crowds and bits, who even during the summer have not averaged more than four days work a week. So much has been published, for the benefit of the stock-buying public, as to the way in which British film production can and will continue all the year round that there may be some questions asked.

It is rather a different position, in fact. A number of the companies getting public money have been spending with a lavish hand. Some have made two, three or four pictures. They have not offered these for booking, on the plea they would be faced with the danger, owing to the quota, of finding a shortage of dates. Now they say they cannot show their stuff because, with the release period fixed by law at a maximum of nine months they would run the risk of having to make a summer release date and consequently get poor prices.

Some of these concerns have spent almost the whole amount represented by their capital on picture-making. Soon their annual meetings will be due, with no money in hand and no assets from bookings or sales. All they have are guesses —of how much the pictures will book to here and fetch in the foreign markets.

Stockholders in many cases have kept the original prospectuses on which they money was gotten from them. They are going to ask about the wild estimates of revenue, and may be nasty, as to why the distributing arrangements promised in the prospectuses, have not been carried out in one or two cases.

Sound

In part, this closing down is due to the sound-film boom. Some of the producing concerns here are scared stiff of the future. They have sunk all their cash in silent films: these have not yet had a release. Now they are wondering whether they are going to be out of date for the big key and first-run houses, on which so large a part of booking revenue depends. The heads of the producing concerns thus affected are figuring that by the time they offer their stuff the big houses, here and in the larger provincial centers, will be wired, and won't even look at first-run prices for silent films. This will react again on the other big houses not wired, which will be disinclined to pay phone figures for silent features which have to stack up against their competitors' talkies. It may be no bad thing if the weak sisters are shaken out. It will help stabilize the position of the sound concerns, of which there are at least four. Meantime it will shake public and city confidence, and even the regular producing companies will be hit by the stock market depression.

Americans Want League in On Restrictions and Quota

Paris, Oct. 23.

Paris branch of the International Chamber of Commerce has been approached by several American film representatives in an effort to interest the League of Nations in the European film restrictions and quotas.

The Chamber is sounding out the views of all concerned and if the plan is feasible an investigation committee will be formed and their findings sent on to the League.

FILMS FOR 6,000 SCHOOLS

Moscow, Oct. 10.

Soviet Government has announced that 6,000 schools throughout Russia will shortly be equipped with cinema facilities.

European Houses Wired By British Photophone

London, Oct. 23.

British Phototone, disk system, has signed a contract with the Siemen Electric Corp. for sound equiping of theatres in Britain, Germany and France.

This is the British equivalent of Western Electric's tieup on Vitaphone and Movietone.

Gil Boag Told He Can't Stop His Wife

London, Oct. 23.

Gil Boag's sought for injunction against Gilda Grey has been refused by the Court. Boag's intention was to prevent Miss Grey from appearing in "Piccadilly," British made film.

Court refused on the ground Boag had no covenant to prevent his wife from working for anyone and had not contracted to place her in a film following "The Devil Dancer," which the dancer made for Paramount.

Decision on action costs has been suspended pending Boag's suit for breach of contract.

Paris Film Bills

Paris, Oct. 23.

Leow-Metro Cinema presented Ingram's "Garden of Allah" in its new bill late last week. Did nicely but no sensation.

Paramount has "Love and Learn."

"Ben Hur" is tremendous at the Gaumont Palace following its long Paris run at another house. So big is business that picture will run another month, although house policy is weekly change.

No Double Features

London, Oct. 23.

Finding that a double feature program would run the program over three hours, the management of Loew's new Empire has decided to open with a single picture.

Film will be Metro-Goldwyn-Mayer's "Trelawney of the Wells," titled on your side as "The Actress."

Plaza's First Talker

London, Oct. 23.

Although the Plaza will not take to dialog pictures for another six months, the opening talking feature is listed to be "Interference" (Par).

PARIS' FIRST TALKER FROM DANE'S DEVICE

Paris, Oct. 23.

The Cameo Cinema, under Aubert's management, went "talker" Oct. 19 using what is known as the Maumont-Peterson-Paulsen patents for its sound effects. The two last named are Danes.

Gaumont's vocal introduction came through in clear register, but the musical accompaniment to the picture was jarring. The public response to the innovation was one of mild interest, generally favorable but lacking great enthusiasm.

Newspaper comment calls attention to annoying waits for the changing of reels, but view is expressed that this defect is remediable.

FILM NEWS OVER WORLD

Washington, Oct. 20.

Summary of reports received by the motion picture section of the Department of Commerce:

During the first nine months of 1928, 550 feature films were trade-shown in Great Britain. Countries of origin: United States, 441; Germany, 62; Great Britain, 53; France, 17; Italy, 4; Russia, 2; Denmark, 1.

Subsidiary of "Tobis"

Board of Directors of Tonbild Syndicate A. G. (Tobis), of Germany, has formed a special company under the name of Deutsche Gesellschaft fur Ton und Bild (Degeto), with an initial capital of 500,000 marks. This company will be entrusted with the practical realization of the industrial and artistical tasks of the syndicate. One of these tasks will be the application of sound-film processes to instructional and educational films.

Pictures in Austria

As a result of the recent affiliation of the Sascha Film A. B. of Vienna with British International Pictures, the president of the British concern, Maxwell, has been in Vienna in negotiation with the Sascha Film A. G. looking towards the production of a number of British pictures in Austria in which the English star, Betty Balfour, will play the title roles.

Guatemalen News Films

A local company has been organized to take news pictures in the country for exhibition abroad as well as in Guatemala, according to a report from Consul General G. K. Donald, Guatemala. Idea is to counteract the claimed wrong impression given by American producers. Promoters are Manuel Monge and Arturo Quinonez, picture photographers in conjunction with the Estudio de Artes Graficas Matheu, 10 C. O. No. 1, Guatemala City.

British Film Field

By Frank Tilley

London, Oct. 12.

British Acoustic Films, Gaumont sound subsidiary, has been trying its stuff out at the Capitol. No sensation over it. They are preparing to deliver apparatus almost at once, offering complete installation for around $2,000, on installments. They have some 50 shorts available for the theatres which take their equipment.

Another concern, British Photophone, allied with the Brunswick record interests, has a large number of subjects made, and is preparing to give a full length program demonstration in town.

Meantime the Exhibitors' Association, which has had a committee sitting for a couple of months to report on the sound situation, declares this week it will be two years before talkers can even be considered as existing beyond the experimental stage.

The report says a new technical and screen presentation has to be mastered, and the reproduction of speech in large halls has to be enormously improved. In any case, they go on, it seems unlikely the first attempts will be available before the end of next year.

The report goes on to tell how the Western Electric installation contract offered here only leases the equipment to a theatre for 10 years, and the cost is $23,983 on the first year, followed by a possible yearly cost of $780. This is without the extra cost of film anticipated from the distributors handling synchronized features.

Then it goes on: "It should be made perfectly plain the figures are only for installation of apparatus. The distributor who is exploiting his film has not yet appeared on the scene. He is likely to be much in evidence at a later date with an 'exclusive' whip. The committee has not the slightest hesitation in recommending exhibitors not to sign any contract that ties them exclusively to the use of any apparatus for a particular product. This is not aimed at Western Electric, but applies to any agreements by whatever firms of whatever nationality engaged in the sale of any kind of apparatus.

"Exhibitors will be very foolish to sign contracts for the installation of apparatus if attempts are made to make a condition that a year's output of films of the particular firm must be taken. A very determined stand will have to be taken so that whether the terms of purchase are rental, hire-purchase or purchase outright the exhibitor secures to himself the right to reproduce on that apparatus any method of sound reproduction for which it is suitable.

"Unless the exhibitor stands firm for interchangeability of films so that he can take the best advantage of the market which is available, talking or sound films will develop into a stranglehold through which

(Continued on page 50)

Big Franco-German Film Swap Ignores Quota Conditions

Paris, Oct. 23.

Utterly disregarding the 60 per cent. film quota system for foreign nations which is now in effect, France, through Minister of Education Herriot, has completed a deal with the Germans for the 29-30 supply under which 100 German pictures will be shown in France and 33 French films will be shown in Germany, without either nation buying any pictures from the other.

The agreement means that Germany may send 10 more pictures to France next year than it did in 1928 without any extra expense, while France will increase its exports to Germany by five. The trade is good business for France, as the Germans had figured on cutting down on their French rentals.

According to those who know, the new cinema accord is a result of the astute manipulation of Jean Sapene, the French producer who is responsible for the restriction law which hits the American industry hard. He recently journeyed to Berlin where he feted all the native producing officials and learned what the boys across the Rhine had in mind toward French production.

When Sapene returned to Paris, Minister Herriot let it be known that he was about to visit the German capital to collect material for a book he was writing. However, upon his arrival in Berlin he was greeted by the picture trade and was constantly in company with film men.

A Tip

The new deal is seen here as a direct slap at the American trade, inasmuch as it foreshadows a policy of the two nations to boost each other's product.

Likewise the transaction serves as a tip to the Americans on how the two nations propose in future to negotiate with the rest of the world for next year's supplies of flickers.

The undercurrent of belief here is that all the European distributors will get together to use as much of each other's pitcures as possible, making common cause against the ascendancy of the American product.

As having some bearing on the relation of the national governments toward the film industry, it is noted that Alfred Hugenberg, German magnate and newspaper owner, has been chosen as head of the Nationalist party, hinting at a political tieup with moviedom. Hugenberg is owner of UFA.

Reviera Film News

By FRANK SCULLY

Nice, Oct. 11.

Competition has begun to put a keen edge on entertainment here. Long dulled by the French idea of two and sometimes three full length and badly scratched antiques running from nine p. m. to midnight as the highest form of amusement, the managers lived to a ripe old age without worries. But a few years ago American movie interests began making inroads into their paradise and this year French chains have been formed to fight back.

The Imperator was a deluxe hotel on the Promenade des Anglais. Mr. Ford's new automobile first went on display there and soon afterwards Jaques Peres decided to put a theatre in its place. So he changed the imperial crest and called it "Casino de Paris." This week it opened, the only house on the Promenade, one of the swellest shore streets in the world, and it opened with something hot, possessing local interest to boot. It premiered with Leonce Perret's "The Orchid Dancer," starring Ricardo Cortez and Louise Le Grange.

Aside from being produced by the best director in France, the picture was made in its entirety in Nice last winter. With Perret here at present making "Possession," Jean Jaques Peres could be heard snickering audibly at the pretensions of the Rialto. But hold! What's this going up on the Rialto's marquee for the opening week? "Breakfast at Sunrise," Constance Talmadge's latest picture. And have not the papers been full of Constance, newly arrived on the Riviera and thrilled at the chance of making "Venus" under le Maitre Mercanton for United Artists? And will not la belle Talmadge attend the opening? They have, and she will.

Whereupon Jean Peres may be pardoned for burning up. The Rialto has played a better trump and his grand slam finds him one down instead. Everybody knows Connie Talmadge is in town today.

Another New Theatre

The third theatre to open is also

(Continued on page 50)

Criticize U Policy

Paris, Oct. 23.

American film men here are criticizing Paul Kohner for the interviews he has been broadcasting on Universal's proposal to do a great deal of producing abroad.

Americans had always followed the principle of discouraging idea that American production would go into overseas producing on wholesale scale.

NEW COLOR FIRM

London, Oct. 23.

A new colored film company is being floated this week under the title of Polychromide with a capital of $2,500,000. This is the two color system already used by Pathe here and invented by Arthur Hamburger, believed to originally have been an American cameraman.

Company will produce full length color subjects directed by Arthur Maude.

LACHMAN STALLED

London, Oct. 23.

Harry Lachman's production of "Under the Greenwood Tree" for British International, has been postponed as Dorset county exteriors cannot be shot until summer.

Nothing as yet has been scheduled for Lachman in its place.

NEW RAW STOCK MAKER

Sol Newman has acquired control of a new make of film for which a claim is made that it will neither break or scratch. It costs $2 more per spool than the regular stock.

Newman is local representative for FBO and is European representative for Robertson-Cole.

'Simba' Moves in London

London, Oct. 23.

"Simba," the picture which surprised the natives by doing some real business, closed at the Palace Saturday to let Clayton and Waller's "Virginia" come in this Thursday.

The animal picture will reopen Oct. 29 at Philharmonic Hall.

Olcott's Case Up

London, Oct. 23.

Sidney Olcott's case against British Lion for alleged breach of contract is scheduled for a hearing at the present session with Olcott in America.

Victor's British Branch Will Make Vita Records

London, Oct. 23.

Western Electric has licensed His Master's Voice Gramaphone Company, British subsidiary of Victor, to make the synchronized disks for use here on Vitaphone.

Amkino's Edict

Amkino, distribution organization for Soviet films, will handle all future releases itself. Zakora and Arthur Hammerstein have the rights on some of the former product.

Amkino has emphasized that DeRussa is a German concern and cannot handle Russian films except for Germany. A deal exists between DeRussa and Sovkino, the Russian film monopoly, for interchanging actors and directors.

Among the pictures Amkino will release in America this season are "Village of Sin," directed by a woman, Olga Preobrazenskaya; "The Yellow Ticket," "Shanghai Document" and "The Descendant of Ghanis Khan."

P. C. T. IN TIVOLI NOV. 26

London, Oct. 23.

When M-G-M's tenancy on the Tivoli ceases Nov. 11, the theatre will be closed for a fortnight to undergo redecoration.

Provincial Cinematograph Theatres takes over the house Nov. 26, at which time Norma Talmadge's "The Woman Disputed," (U. A.) will open.

Roberty Fryer, musical director of a picture house in Glasgow, will be the baton gymnast here when P. C. T. takes over the house.

VITA MASS PRODUCTION

SUPREMACY WITH EQUIPMENT BULK

Question of Interchange of Sound Records Raised by Use of Bristolphone on Vitaphone Equipment in Brylawski's Hagerstown, Md., House — Western Electric Cagey About Disclosing Its Intents Toward Rival Systems

'BOOTLEG' EFFECT BAD

Western Electric does not recognize any competition in the talker field. J. E. Otterson, president of Electrical Research Products, uses this to dismiss the subject of interchangeability. Refusing to see newspapermen, Otterson continues in an official statement, prompted by the Brylawski case, that his company during 1929 will be prepared to make 12 installations per day by increasing present mass production from 150 to 250 equipments monthly.

Stating that Western now has its devices in 700 theatres and that millions have been invested in these talkers, Otterson refers to claims of interchangeability, saying that it is upon these that competitive equipments are offered for sale.

Declaring that a demonstration on a single instrument is different than the same on hundreds which must be serviced, Otterson observes:

Statement

"We have not denied and do not deny these various claims, but we do point out that making a public demonstration with a single instrument is quite a different matter than carrying on the business of supplying and servicing the equipment necessary for commercial operation of talking movies in hundreds of theatres.

"We cannot be expected to make a public statement of approval and acceptance every time a new device is offered for sale."

Touching on what he believes is the "essence of this question of interchangeability," Otterson continues:

"When such devices in significant numbers have been installed and maintained in successful commercial operation over a reasonable time, the facts will determine themselves without any statement on our part. This is a matter that will be settled by the facts and not by the claims of interested parties."

Because film leaders have adopted W. E. methods Otterson concludes that his company will "make every effort to measure up to this responsibility."

First National and the Electrical Research Products Co., of Western Electric went up in the air when word was received that Vitaphone records were being run off on a Bristolphone device in A. Julian Brylawski's Academy theatre, Hagerstown, Md. Ned Depinet, sales head for the producing company, heatedly declared that a fast one had been pulled and that "Lilac Time" had been booked by the house in its silent state. Western Electric executives said that only J. E. Otterson, president of the talker company, could issue a statement and that he was in Chicago. They admitted, however, that their entire legal department will investigate every detail.

The Hagerstown incident is the first out and out free lance sound equipments taking on W. E. reproduction.

Both W. E. and First National executives refused point blank to answer the following question: Whether or not Western Electric did not hold a film producer, before granting him the right to use either of its two talker devices, to the promise that the producer-distributor would play its product so sounded only on W. E. equipment.

"I can't answer it," was Depinet's reply. "I don't know. I won't answer it," Charles Bunn, sales chief of Electrical Research stated.

Won't Talk

Other executives in the downtown office of W. E. replied that they were not at liberty to discuss contracts made by their company with film producers. They refused point blank to provide Variety with a copy of the contract or to divulge any of its contents. In the Hagerstown case they evaded to the point of passing the buck to First National, saying that the relations between the producer and the exhibitor were up to the producer.

On the subject of Bristolphone, a Western Electric official stated that it had never been officially tested by his company to determine whether it was physically interchangeable or not. He said he believed there was a clause in the contract with producers which okayed the use of indie equipment which was equal in quality to the W. E. device. As to outwardly preventing interchangibility he stated:

"There is a question whether we have the legal right to stop it. The same thing applies to First National." He added: "It is a very complicated situation, even to us here."

Bunn-Depinet Versions

Bunn declared that despite that he is the contract gatherer for the electric company, he was not in a position to interpret the contract. On the Hagerstown showing the only report he said he had received was that the sound was bad. He stated, however, that his company did not "approve" of W. E. sounded pictures being reproduced over any system but those controlled by his company.

Depinet, later in the week, refused to discuss any phase of the Brylawski case or to answer any questions concerning the Western Electric contract. Despite the fact that almost a week had elapsed since "Lilac Time" had been played in Hagerstown, First National's sales chief stated that, up to this writing, he had not received a report from the exchange and sales division covering the Maryland territory.

Stating that if Brylawski had run "Lilac Time" in a soap box he could not have stopped him, Depinet expressed ignorance of the word "interchangability" as it applies to sound devices. He said that he had not been able to reach Brylawski a. the latter was in Toronto at the exhib convention. As to whether "The Whip" (F-N) would go to the Academy following "Lilac Time," Depinet stated, "It will go in only as a silent picture."

How Brylawski got the records for "Lilac Time" was termed a mystery by Depinet.

Report first emanating from the International Bristolphone Distributors, Inc., in New York, which takes credit for installing the device in Brylawski's house, was that the exhibitor had not used W. E. records but had had special, if similar, disks made.

Hagerstown's Sound

Washington, Oct. 23.

Bristophone, installation in Julian Brylawski's Academy, Hagerstown, Md., was used for a Western Electric recording of First National's "Lilac Time" the first four days of last week. "The Whip," another W. E. recorded F-N picture, in for the last two days of the same week, was shown with a silent print, word coming from the F-N exchange here to play the picture silent.

No court move was made during the showing of "Lilac Time" that would have lead to a test case of the interchangability of a recording by one company on the reproducing instrument of another firm's machine.

What heppened between the Western Electric officials and those of F-N. Alan Bachrach, manager of the Hagerstown house, does not know. The order to use the silent print of "The Whip," after advertising it as with sound came on the third day of the four day span of "Lilac Time."

Variety's reporter journeyed to Hagerstown to listen to the Bristolphone development. The equipment is operated with electricl synchronization and a disk. It was obvious that the reproduction was not right, the net result not measuring up to other wired houses.

Synchronization was not timed properly with sound effects and action missing both ways. This was true throughout the entire film and not confined to any one reel. Operator may have been at fault in this regard as there were bad breaks in switching machines.

Chief trouble was the low reproduction, there being very little volume at any time. When stepped up at the close of the picture it was decidedly harsh and raspy. Tendency seemed to be to hold it down to avoid this raspiness. In doing so the sound effect was of little or no value although the house is small.

Manager Bachrach admitted the fault in the speaker and amplifier but thought it a matter of adjustment.

Interchangability

That Warners, in their Vita contract with Western Electric, are licensed to make records that will be used only on that electric company's reproducing equipment definitely places a damper on the "interchangability" hopes of indies. This and the statement that Victor keeps a library in Camden from which any exhib may rent a plain musical score and play it on any equipment, providing he has the essential turn table, is offered from a responsible source as chief reasons for the little interest manifested by the Warners in the Brylawski case.

The fact that "Lilac Time" is not Vitaphone, according to Warnerites, and that non-synchronized records could be used in the Central, wired by Western Electric, leads them to believe that Brylawski rented a set of these records from the Camden library and played them on the Bristolphone equipment, just as the record for one phonograph is interchangable with another.

While the library is admitted to be an out for exhibs who have indie equipment, yet no records with dialog or records that assure a perfect synchronization of sound are available at the library, it was said.

A W. E. official was all excited when asked about the library system in New Jersey. "Did they say that in Camden?" he asked all in heat. Then the usual run-around was resorted to, except, "There isn't anything to that. The Victor people are on the same basis as any producer who secures a license from us."

Support Sol Bloom's Reelection

With Sol Bloom again running for his fourth term as Congressman from the 19th Congressional District in New York City, it is questionable if the show business, collectively or individually, has furnished support, morally or financially, to "the theatre Congressman" as he is called by his colleagues in Washington

Mr. Bloom is about the single representative of the show business in the national hall of legislation. He has been watchful of the theatre's interest at the Capitol; has made himself heard on several measures of importance to the show trade, of any division, and especially for pictures and the legit.

Without intimation or request from Mr. Bloom, who has conducted his own elective campaigns without solicitation for funds, the least the big concerns of the theatre might do is to express appreciation of the Congressman's continued watchfulness and effort for them by voluntarily contributing to his campaign fund.

There has been no especial cause for Congressman Bloom's zealousness in behalf of the show business, other than his knowledge of and his experience in it in other days. A substantial acknowledgment right now might convince Mr. Bloom that the show business after all is not the stony hearted jailor so many believe it to be.

Mr. Bloom is running on the Democratic ticket in one of the largest and strongest Republican districts in New York. He carried the district with unexpected and unusual majorities for his previous three terms. That, however, does not prevent each recurring campaign being one of hardship and heavy expense for the candidate.

Fox After Schine's 128 Houses With Other Indie Exhibs in East

William Fox is after the Schine circuit of 128 houses in up-state New York and Ohio. It's reported there is a chance of the deal closing.

Along with his acquisition of over 150 inde picture houses in Greater New York, Fox is moving toward other acquirements. These are in the surrounding territory of the east, with Fox said to be making considerable progress.

The Schine transfer if accomplished takes Universal's 25 percent in the Schine chain. It would also bust up the Western New York buying combination (exhibitors) formed along the lines of the now defunct Shapiro organization.

Should the Fox-Schine deal go through, it is understood that J. Meyer Schine will continue as the operator of the Schine houses.

Henigson's New U Job

Los Angeles, Oct. 23.

Word received here from New York states that Henry Henigson, former general manager for Universal studios, has been appointed general production manager of the Universal foreign and American production.

His headquarters will not be permanent but is to travel between studios which are turning out products for release by his company.

At the present time Henigson is in London attending to a personal matter for Carl Laemmle.

Stage and Screen Directors on Film

Los Angeles, Oct. 23.

Production began this week at the Metropolitan studios, where sound stages were opened on talking sequences of "The Carnation Kid," starring Douglas McLean for Christie.

Leslie Pearce, stage director, was brought in to do the talking sequences, with E. Mason Hopper directing the silent portion.

Dialog was written by Al A. Cohn, who is also supervising the production.

Cup Dinner at Biltmore

The AMPA dinner, heralded as Anglo-American, will come off at the Biltmore, New York, on the night of Nov. 13.

Visiting British journalists will be honor guests and the publicity men will award the w. k. cup to the individual they believe has done most to bring about a better understanding between the English and American film industries.

U's Ice Films

Dr. Constantin Dumbrava, glaciologist and Arctic explorer, who headed the Roumanian Greenland Expedition, returned to New York this week with moving pictures of Greenland which he took for Universal under special contract.

Expedition was away a year and a half.

NINE STATES IN 30 DAYS

Los Angeles, Oct. 23.

J. Frank Shea, assistant sales manager of the western division for FBO, is employing trains, airplanes and automobile to cover his territory in his final sales trip of the season.

Shea has 30 days to cover nine western states.

Technicians' Screen Credit

Technicians who gauge the sound in Movietoning Fox pictures now get screen credit. This is according to a ruling received in the home office from W. R. Sheehan.

First three engineers who will see their names on the screen are G. E. Aiken, F. B. Mackenzie and E. W. Hansen.

Olive Borden Sailing

Los Angeles, Oct. 23.

Olive Borden completed her eighth free lance picture since leaving Fox and is now enroute to New York with her mother.

Miss Borden plans to sail for Europe.

Commercial Talkers

Detroit, Oct. 23.

Industrial use of Movietone in Detroit is being illustrated by the Graham-Paige Motors Corp., which has completed a talker for sales promotion among the factory's distributors and dealers.

The first demonstration of talking pictures projected by portable equipment took place at the General Motors Building the first half of the week.

MUSICAL COMEDY UNIT

Roach Plans Troupe for Studio—Production Listed for Dec. 1.

Los Angeles, Oct. 23.

Hal Roach, returning from New York, states he will start immediately on formation of a complete musical comedy unit, signing several stage artists and engaging a chorus. Sound equipment is due at the studio Nov. 15 and production will start Dec. 1. Victor engineers reach the plant Oct. 26. Units now in work will continue.

Sound and dialog will be added to all pictures unreleased. Under a five year contract with Victor, Roach will have full access to all Victor facilities in the way of equipment.

Jeff McCarthy in Charge Of Fox's Movietone City

Los Angeles, Oct. 23.

When Fox dedicates its new Movietone City Oct. 28, the sound plant at Fox Hills, all synchronized production, will go under and be in complete charge of J. J. McCarthy. Latter moves his offices into the new buildings.

McCarthy, who once hummed "Le Marseillaise" whenever the ideal existence was broached, now claims he was born here, has a large house in Beverly Hills and a butler goes with all invitations. He's also doing some work.

N. Y. to L. A.

Roy Coffin.
Our Gang.
Raymond Hachett.
Willard Mack.
Charles R. Rogers
George Barnes
Edwin Carewe.
Lem Jerome.
Con Conrad.
Willard Mack
Fred Beetson.
Frances Marion.
Betty Bronson.
John Cromwell.

L. A. to N. Y.

Natalie Kalmus.
Joseph Levigard.
Charles Stumar.
W. Drake
J. J. Lyng
J. A. Valentine

"Fool" Tops Own Record at $53,000; "Sexes" Second Week, $19,000, N. S. G.

Chicago and Oriental Each Up $2,000—$11,000 for Rin-Tin-Tin's First Bark—Roosevelt, $16,000

Cicago, Oct. 23.
Weather: Rainy and Cold

Last week witnessed a record breaker breaking its record. This was accomplished by "The Singing Fool," which opened at McVicker's above $51,000 and went to $53,000 on its second week, playing eight shows daily at six-bits in a 2,200-seat house. Looks like "Fool" is going to be a strong argument against future $2 showings. Chicago has been particularly generous toward $2 films, and premiering at pop prices is giving Jolson a bigger and better Loop cleanup than it could ever get with reserved seats.

The Chicago went up $2,000 to regain its $14,000 cold weather average with "While the City Sleeps." Comparatively, this is not as strong as other Chaney features have previously drawn in Loop spots. One factor probably is that "Singing Fool" is taking customers from all the big houses. Oriental, at $42,000, with "Beggars of Life" was good. Film was better than average offerings at this house and must have drawn some berries to help Ash.

Opportunity to compare the drawing power of a picture with and without sound was given by United Artists. House was wired in time for the second and last week of "Battle of the Sexes" to be synchronized. First week was $20,500, and second week $19,000. This is less than the customary drop for second weeks at the U. A., but not much. Starting of sound policy was extensively advertised.

"Man Who Laughs," opening to a mild $20,000 at the Roosevelt, dropped to $16,000 in its second week, but is held over again. Rin-Tin-Tin's first barker, "Land of the Silver Fox" was strong at the Orpheum with $11,000; held over. Mindlin Brothers closed their tenancy of the Playhouse last week and are locally out of the picture business until their proposed Gold Coast house opens in February.

Estimates for Last Week

Chicago (Publix) "While the City Sleeps," sound (M-G) and "Babes on B'way," Publix unit (4,400; 50-75). Regained average cold weather figure at $44,000; $2,000 rise.

McVicker's (Publix) "The Singing Fool," Vita (W B) (2,200; 50-75). Second week broke first week record of $51,000 with $53,000; eight shows daily and packing the sidewalk.

Monroe (Fox) "Sunrise," sound (Fox) (970; 50). Second Loop showing; good at $5,600; held over.

Oriental (Publix) "Beggars of Life," sound (Par) and "Bowery Blues," Publix unit (3,200; 50-75). Film better than usual for here; house up $2,000 to $42,000.

Orpheum (Warner) "Land of the Silver Fox," Vita (W B) (760-50). Rin-Tin-Tin barks audibly for the first time; $11,000 worth of customers; good.

Playhouse (Mindlin) Valentino revivals (600; 50-75). Theatre's last week as a Mindlin sure-seater; reverts to legit; revival brought considerably above average; $3,900.

Roosevelt (Publix) "The Man Who Laughs" sound (U) (1,700; 50-75). Did $16,000 in second week; staying for third.

State-Lake (Keith) "Captain Swagger" (Pathe) and vaude (2,200; 50-75. Held to around $20,000; decidedly better than house has been doing.

United Artists (U A) "Battle of the Sexes," sound (U A) (1,702; 35-75). Griffith production took on sound in second and final week; didn't help much; opened to $20,500; out at $19,000. Not so good.

Lose 1 to Save 2

Overseated condition of Hackensack, N. J., has prompted the Stanley-Fabian interests to practically scrap one of its trio of houses, to protect the remaining two.

Eureka, formerly double feature daily grind, has been relegated to a two-day schedule, Saturdays and Sundays, beginning this week.

Lyric continues vaudfilm on a split week policy of five acts booked through Keith's, with the Oritana, going sound last week, playing sound pictures on semi-weekly change also.

COSTUMES FOR HIRE
PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS
BROOKS COSTUMES
148 W. 46 ST. N. Y. C.

MUSIC BOX'S $22,000 LEADS ALL PORTLAND

Jolson Does It—"4 Walls," $13,800 Next—B'way and Pan Each $11,000

Portland, Ore., Oct. 23.
(Drawing Population, 310,000)

John Hamrick's new Music Box started a big run last week with "The Singing Fool," doing a business in excess of $10,000 for the first three days. Picture will probably be held three weeks.

The Columbia has closed indefinitely. It will most likely remain dark or be sold by Universal. Henry Duffy's new Dufwin opened successfully.

Estimates for Last Week

Portland (Publix-W. C.) (3,500; 35-60) "Four Walls" (M-G). Went well; F. & M.'s "Denver Beauties," stage show; did $13,800.

Broadway (WC) (2,000; 35-60) "Dancing Daughters," sound, (M-G). Good business; $11,000.

Pantages (Pan) (2,000; 35-50) "Street of Illusion." Registered okay with vaude; $11,000.

Oriental (Tebbets) (2,700; 25-35) "Hold 'Em Yale" (Pathe). Business fair; $9,000.

United Artists (Parker-WC) (1,200; 35-60). Second week of "Woman Disputed" held up well; $10,500.

Music Box (Hamrick) (2,000; 35-50) "The Singing Fool" Vita (WB). Huge business at $22,000.

Dufwin (Henry Duffy) (1,600; 25-$1.25). Dramatic stock players in "The Bad Man" with Leo Carrillo; big opening week at about $7,000.

"Jazz Mad" Couldn't Draw Rent, $2,000

Denver, Oct. 23.
(Drawing Pop., 400,000)
Weather: Cold, Unsettled

Business took a slump at all houses with a few exceptions, during early part of week, when first cold spell of winter descended. Sudden downpour of cold rain, which later turned to snow, had the streets deserted for two nights.

Pop priced showing of "Wings" (sound) at Rialto headed the procession for popularity, with "Singing Fool" (sound) 2d week at Aladdin continuing to act as opposition magnet. Denver had fair week with "Beggars of Life," although not generally popular. "King of Kings," 3rd week at State, dropped down to low gross.

Estimates for Last Week

Aladdin (Inde) (1,500; 35-50-75) "Singing Fool." (War). Holding up. Over $10,000 first week, and not less than nine in following period. Heavy radio and phonograph tieups.

America (Inde) (1,500; 20-35-50) "Win That Girl" (Fox). Not bad at $5,500, with shorts.

Colorado (Inde) (2,450; 15-25) "Jazz Mad." Didn't pay rent. If it got $2,000 it got break. This house, recently bankrupt, is still one of town's big puzzles. Nothing definite on what's to be done with it. Grosses are impossible and indebtedness piling up.

Denham (Inde dramatic stock) (1,732; 25-$1.50). "The Shelf," with Frances Starr as guest artist, proved highly enjoyable to those who saw it, but not enough did. Business built through the week, closing around $6,700, perilously near the under side of nut.

Denver (Publix) (2,450; 35-60) "Beggars of Life" (Par) and stage show may have touched $19,000, but doubtful.

Empress (Levey vaude) (1,860; 15-25). "Scarlet Lady" (Col.) strongest feature of this bill augmented by five acts on stage. Trade growing, but still short of enough to get out of red. Maybe $4,000.

Orpheum (Keith) (1,600; 35-40-60) "Power" (Pathe). About average at $8,000.

Rialto (Publix) (1,050; 50-60) "Wings" (Par.) lined 'em up where business hasn't been so hot in years. Despite small capacity, with six shows daily, over $11,000.

State (Pathe) (1,120; 50). "King of Kings" (Pathe). Broke records first week, took about half as much second week and dropped down to $3,200 on third.

Victory (Publix) (1,140; 15-30). "Brotherly Love" (M-G-M) last half drew in something like $950 or $1,000.

THE PERFECT HOST

The PROVIDENCE-BILTMORE serves the commercial interests as well as the fashionables of the thriving City of Providence.

A feature of the success of this famous hostelry is the capable management of Mr. Duane Wallick, nationally known as, and rightfully termed, the Perfect Host.

A MEYER DAVIS ORCHESTRA is playing its third successive season at the Providence-Biltmore.

BALTIMORE FEELS LULL; "SEXES" ONLY $14,000

Not Good for Stanley—"Take Me Home" Weak at Century, $20,000

Baltimore, Oct. 23.
(Drawing Population, 925,000)

Transition of the type of entertainment at the combos continues. It is everybody's secret that these houses have found the going rather rough since the passing of westerns and the coming of stage shows to the first runners. The New Garden, the combo K-O- picture house, is now grabbing unit shows whenever it can get them. The Hipp has also found this type of stage entertainment preferable to a headline name act.

"Singing Fool" got off to what was apparently an s. r. o. start. Mats were under somewhat for the second week, but nights continued capacity at the uptown Met. The Palace, former Columbia burlesque stand, and recently a combo house with resident burlesque, folded up Saturday night. Its future is unknown. A rumor that the house would go Pan was pretty well disproved during the week.

With Ford's back in the legit ranks the first runs have the field to themselves. Last week was decidedly off in all houses but the combos. Weather was a contributing factor, being unusually hot. Coupled to this was the annual Food Show.

Century topped the downtown list but was under its recent average with "Take Me Home." The Stanley was way under with "Battle of the Sexes" and the Rivoli was low with "Hit of the Show." Valencia was also poor with "Baby Cyclone." "Excess Baggage" got less than it should have at the uptown Parkway. The new Garden however, was upgrade with "Foreign Legion." The Hipp also showed an upward trend with "Red Mark."

Estimates for Last Week

Century (Loew) "Take Me Home" (Par) (3,200; 25-60). Under usual draw; picture lacked big b. o. pull; races now on at Laurel, drawing daytime crowd and pre-election radio speeches creating a stay-at-home problem; about $20,000 good, but not what has come to be expected.

Stanley (Loew, Stanley-Crandall) "Battle of the Sexes," sound (UA) (3,600; 25-60). Very bad; house needs big b. o. magnets; week inaugurated Loew Movietone acts; not over $14,000.

Valencia (Loew, UA) "The Baby Cyclone" (wired) (1,500; 25-50). Another low week, in fact, very poor; picture and title nothing to buck competition and weather; not over $3,400.

Rivoli (Wilson Amusement Co.) "Hit of the Show" (FBO) (wired) (2,100; 25-60). Off; hot weather and Food Show blamed; picked up slightly with advent of cool weather Friday but it was too late to make any showing on the week; Joe Brown, appearing here in his first full length picture, created favorable impression.

New Garden (Schanbergers) "Foreign Legion" (U) and vaude (3,200; 25-50). Over $12,000 reported, upgrade.

Hippodrome (Pearce & Scheck) "The Red Mark" and K-O vaude (3,200; 25-50). Reported a pretty good week, all things considered.

Parkway (Loew, UA) "Excess Baggage" (M-G) (wired) (1,000; 15-35). Haines didn't do all that was expected in view of big downtown showing in same picture; weather and competition contributing causes; not over $3,400.

Big Houses in L. A. Tumble Over; "Patriot" at $12,000 Bad Slam

Los Angeles, Oct. 23.
(Drawing Population, 1,450,000)
Weather: Fair and Rain

"The Singing Fool" in its second week was again the leader among the first run houses. Picture ran about $13,000 ahead of its nearest competitor, Loew's State. Latter house started off with Texas Guinan on the stage and "The Cameraman." Miss Guinan, after seeing only $3,790 drop in the first day, and having done four shows was stricken with laryngitis. She was out of bill for the balance of week. Had she stayed it is likely the gross would have been up $5,000 to $6,000 above the $22,500 the house got. Metropolitan was about $1,000 behind the State with "Out of the Ruins." This is less than any of Barthelmess' pictures have done on first runs here.

Surprise of the week was the Boulevard where "Dancing Daughters," after big business at Loew's State, topped a record with profits more than $7,000. "White Shadows," at the Chinese in its 11th and last week, went along at a so-so pace while "Mother Knows Best" continued to fade at the Carthay Circle. "Simba," in its second week at the Biltmore, hit a little better than the first stanza.

"Patriot" did not get off so well at the Criterion for its run. "Wings," its predecessor, drew $11,000 more on its first session than Jannings. Dolores Del Rio's "Revenge" went out of the United Artists dropping $7,000 under its first week. Banky-Colman drew well in "Two Lovers" at the Egyptian where they had Benny Rubin for stage support. Rubin is on the last lap of his stay here.

Estimates for Last Week

Biltmore (Erlanger) "Simba" (Ind) (1,550; 50-$1.50) (2d week). Up bit over first week; around $13,500.

Boulevard (W.C.) "Dancing Daughters" (Cosmo-M-T) (2,164; 25-50). Boxoffice panic; all records broken at $13,850.

Carthay Circle (Miller-W.C.) "Mother Knows Best," sound (Fox) (1,500; 50-$1.50) (4th week). Not hot; probably will bow out in a few weeks; $8,000.

Criterion (W.C.) "Patriot" sound (Par) (1,600; 25-75) (1st week). Papers raved but public paid little attention; average for initial stanza was less than $2,000 daily; $12,000.

Egyptian (W.C.—U.A) "Two Lovers" (UA) (1,800; 25-75). Star combination strong here with Benny Rubin helping; $10,000.

Grauman's Chinese (U.A.) "White Shadows" sound (Cosmo-M-T) (1,958; 50-$1.50) (11th week). Out one week earlier than expected; final around $13,300; "Noah's Ark" (WB) due tomorrow (Oct. 24).

Loew's State (W.C.-Loew) "The Cameraman" sound (M-G) (2,242; 25-$1). Tex Guinan blew after first day, her name meaning nothing on draw; week with "Night Club" act, headed by Harry Vernon, got $23,500, about $5,000 or so less than house would have done had Tex remained.

Metropolitan (W.C.-Pub) "Out of the Ruins" sound (FN) (3,595; 25-75). Unusual for Barthelmess to flop the way this one did; a little better than $21,000, around $3,500 in the red here.

United Artists (U.A.) "Revenge" sound (UA) (2,100; 25-$1) (2d week). This Del Rio finished at $8,400, red for house.

Warner Bros. "The Singing Fool" (Vita) (WB) (2,756; 25-75 (2d week). Let down for second week was only on second afternoon; turnaway every day for other performances; around $35,000 and a ton of profit.

"DAUGHTERS" $9,000 IN 2D WEEK, MILWAUKEE

Jolson Still the Big Noise, $45,000 in Two Weeks—"4 Sons" Out

Milwaukee, Oct. 23.
(Drawing Population, 650,000)
Weather: Cold and Unsettled

Jolson is still the ace at the Garden. Turnstiles clicked off $22,000 for a total of about $45,000 in two weeks. Nearly every picture on the stem was in its second week or second showing.

The Majestic and "Dancing Daughters" came back heavily with a $9,000 second week. "Four Sons" ended three weeks at a nominal gross far below the $7,000 and gave way to "Wings." At the Merrill, where "Lilac Time" had its second downtown showing, this time silent, figures hovered around $5,000.

"Simba" did well in its second showing at the New Pabst. It was here last year. The Wisconsin can thank Dave Schooler for its business because "Plastered in Paris" didn't mean much. Universal had a good week with "Melody of Love," but the picture was pulled in favor of "Uncle Tom's Cabin."

Estimates for Last Week

Alhambra (U) "Melody of Love" sound (U) (1,800; 25-35-50). First all-talker in this house and okay for one week; good critics' comment; around $10,000.

Garden (Brin) "Singing Fool" Vita (WB) (1,200; 25-50-75). In second week held them out daily; better than $22,000.

Majestic (Brin) "Dancing Daughters" (Cosmo-M-G) (1,500; 25-50-75). Second week on silent screen went to $9,000, the height of something or other.

Merrill (Fox) "Lilac Time" (FN) (1,200; 10-25-40). Second downtown showing, picture previously at Wisconsin; ran into $5,000 class with silent version.

Pabst (Brown) "Simba" (1,500; 50-75-$1). In a legit house and was here last year also; better than $8,000.

Palace (Keith) "The Whip" (FN) (2,400; 25-50-75). Vaude had the billing; over $18,000.

Riverside (Keith) "Gang War" (FBO) (3,000; 25-40-50). Picture had even break with vaude; over $11,000.

Strand (Fox) "Four Sons" sound (Fox) (1,200; 25-50-60-75). Third and last week for picture; not as big as "Street Angel"; under $7,000.

Wisconsin (Fox) "Plastered in Paris" sound (Fox) (2,800; 25-35-50-60-75). Dave Schooler's stage show got what money came in; picture, even with sound, didn't impress, around $12,000.

$24,000 FOR LOEW'S, PROV.

New House Hasn't Hurt Others—Majestic, $13,000; Strand, $12,000.

Providence, Oct. 23.
(Drawing Population, 315,000)
Weather: Fair

Loew's State, city's newest playhouse, is standing them up at every night performance. Last week "While a City Sleeps" was good for $24,000.

Curious part is that the other houses are not suffering. The Majestic (Fay) and the Strand (Ind) keep holding their own. Pawtucket air meet, which attracted thousands of visitors to that city, didn't noticeably affect business.

Estimates Last Week.

Loew's State (Loew) (3,800; 20-50) "While the City Sleeps" sound (M-G). Drew them knee deep; Movietone specials and organ program hot; $24,200.

Majestic (Fay) (2,200; 15-75) "Mother Knows Best" sound (Fox). Fine at $13,300.

Strand (Ind) (2,000; 15-50) "Beggars of Life" sound (Par). Raked in a good $12,000.

Victory (K-O) (1,500; 15-50). Poor start, but bettered middle of week with "Man Who Laughs" (U) $7,000.

Albee (K-O) (2,500; 10-75). Garnered $13,750.

Fay's (Fay) (1,600; 15-75). Vaude and films all right; around $11,000.

Carlton (Fay) (1,600; 15-75). Tab and movies only moderate; around $5,500.

Rialto (Fay) (1,400; 15-30). Three change bill, $1,600.

Parrott, Talker Director

Los Angeles, Oct. 23.

James Parrott has been signed on a five year contract as director for Fox, Movietone department.

Another "Fool" Record

Omaha, Oct. 23.

Jolson's "Singing Fool" hung up a new mark at the Riviera last week in spite of heavy opposition in the food show which drew 30,000 persons, a month-old dance marathon that still draws crowds, and "King of Kings" at the Sun. Besides that the town's Aksarben coronation ball drew 10,000 on the talker's opening night.

This week "Fool" moved to the Rialto, sister Publix house, where "The Jazz Singer" ran four weeks and a day, something else for the Jolson picture to shoot at.

Ft. Lee Studio Matter

High officials in Universal are at sea as to what will happen with the company's studio in Fort Lee, N. J. Still a likelihood the property, dormant for a long time, may be converted into a sound studio for emergency purposes. It is the understanding, however, the majority of talker work will take place in Universal City.

Carl Laemmle is personally deciding the Fort Lee situation.

"Daughters'" $189,750 Stay at Capitol; Roxy, $106,000, and $71,300 for Dix

Fair Grosses in Hot Week—"Wedding March," $42,500—"Sexes," $20,000—Strand, $31,200

With August weather playing a return engagement, and legit houses especially suffering therefrom, picture receipts last week can hardly be tabbed as bad. Not especially good, either, but outside of the average number of complaints most of the boys seemed satisfied, although squeezing a bit for cooler weather.

Capitol and Winter Garden were again outstanding, the M-G ace site going over $90,000 again with "Dancing Daughters." At $189,750 for two weeks "Daughters" now holds the top of any picture that has ever lingered a fortnight in this house. Jolson's "Singing Fool" has slipped in a midnight show on Saturdays and clicked once more at $43,700. It's reported the Shuberts are getting around $17,000 weekly as their bit from the rental arrangement on this one.

Paramount has slipped to just fair figures of late and has fallen off $9,000 to $10,000 from its $80,000 clip the past two weeks. "Moran of the Marines" dropped the house to $71,300, showing no punch. "Women They Talk About" was also light at the Strand, $31,200 just being fair for house since going sound.

In eight days "Battle of the Sexes" got $26,000 at the Rialto, a $20,000 weekly pace, and "Wings" will come in this Saturday. "Wedding March" surprised a bit by doing $51,500, also in eight days. Deducting the $9,000 Friday opening, it gives the Von Stroheim film a $42,500 week, which is strong. "Lonesome" left the Colony to a final $12,000 and about $42,000 for its three weeks. "Melody of Love" is now current. Cameo unwound another in its Russian string for $7,400, okay and which means "Three Comrades" holds over.

"Wings" is leaving the Criterion this Friday after 63 weeks, and despite that it's still showing a healthy profit. It's semi-final was $10,600. "White Shadows," at the Astor, was $15,000 and "Submarine," at the Embassy, dove to a little above $6,000. Nothing is penciled in for either of these theatres. "Lilac Time" remains smooth with $13,500 and "The Terror" called it a run Sunday night at Warners.

"Four Devils stood up nicely for $13,600 at the Gaiety, while "Air Circus," the last inhabitant here, stepped off $106,000 at the Roxy.

Estimates for Last Week

Astor—"White Shadows" sound (Cosmo-M-G) (1,129; $1-$2) (13th week). Hasn't varied much and nothing named to follow up; $15,400.

Cameo—"Three Comrades" (Amkino) (549; 50-75) (2d week). Three guys and an invention were interesting enough to slice off $7,400; sticks another week.

Capitol—"Dancing Daughters" sound (Cosmo-M-G) (4,620; 35-50-75-$1-$1.50). Beat $90,000 again for two week total of $189,750, terrific; weather didn't help other places but heat didn't keep 'em out here; $91,500 on second week; record film at house for one and two weeks.

Central—"Lilac Time" sound (FN) (922; $1-$2) (12th week). Neither 'way up or 'way down; $13,500 satisfactory.

Colony—"Lonesome" sound (U) (1,980; 35-50-60-75-99). Out after third week to $12,000; about $42,000 on three weeks; "Melody of Love" (U) current and "Man, Woman and Wife" (U) to follow.

Criterion—"Wings" (Par) (836; $1-$2) (63d week). Leaves Friday to open at Rialto the next morning on grind; house dark for renovating and then becomes exploitation site for Paramount talkers, "Interference" being the first, Nov. 16; $10,600 for air film last week and allowing another $10,000 for finish gives picture $976,600 here on full run.

Embassy—"Submarine" (Col) (596; $1-$2) (9th week). Warm weather felt in perspiring away $1,300 to just over $6,000; expects to go into November.

Gaiety—"Four Devils" Movietone (Fox) (808; $1-$2) (4th week). Neat total at $13,600.

Paramount—"Moran of the Marines" (Par) (3,666; 40-65-75-85-$1). House not much over $70,000 for past two weeks; Dix showed fair gross but nothing special at $71,300.

Rialto—"Battle of the Sexes" sound (UA) (1,960; 35-50-75-85-$1) (2d week). Had $6,000 Friday opening for $26,000 in eight days; very light business with "Wings" moving in to supplant this Saturday.

Rivoli—"Wedding March" sound (Par) (2,200; 35-50-75-85-$1) (2d week). After $9,000 Columbus Day, $51,500 in eight; much more than expected.

Roxy—"Air Circus" Movietone (Fox) (6,205; 50-75-$1-$1.50). Previously at Gaiety and $106,000 okay.

Strand—"Women They Talk About" Vita (WB) (2,900; 35-50-65-75). Just so-so in comparison to what talkers have been doing here; $31,200; two dialog sequences in this one.

Warners—"The Terror" Vita (WB) (1,360; $1-$2). Quit Sunday after 10 weeks and claimed $19,000; "Home Towners" (WB) opened last night (Tuesday).

Winter Garden—"Singing Fool" Vita (WB) (1,493; $1-$2-$3) (6th week). Has added midnight shows on Saturdays; up to $43,700 again; nothing else but a smash; specs getting $5.50 Sunday nights.

A Booze Bone

An exhibitor from Chicago going to the convention last week at Toronto, took along a case of scotch to give the boys a treat.

All the good hearted exhib got out of it was the razz.

Holdovers in Wash. at $16,500 and $14,000

(White Pop., 450,000)
(Weather: Hot)

Washington, Oct. 23

"Singing Fool" in third week at Met, and "Dancing Daughters" in a second stanza at the Columbia, continued the town's sensational business getters. Former dropped something like $4,000 under second week, but to a still high figure for the third week. Latter was less than $900 under its first week and thereby taking the two-week record of the house by about $1,800. Both are still sticking.

It is news when the Palace does a brodie in view of its consistent business. "Sawdust Paradise" did some skidding, but still getting a respectable figure.

Fox with "Air Circus" also skidded, but not as badly as the Palace in the same block and, at the same time, got actual top money for the town.

Earle is still doing spotty business, playing to about one-half of the new high, recently recorded, with "State Street Sadie." At that, though, with the extra Friday midnight show it got about $1,500 more than Stroheim's "Wedding March" the previous week.

Rialto got away with a figure that looked good considering those set down when it was called quits for the hot months.

Keith's with "Captain Swagger" and vaude unit got a few hundred more than the preceding first week of the grind.

Estimates for Last Week.

Columbia (Loew) "Dancing Daughters" wired (Cosmo-M-G) (1,232;35-50). Second week to $16,500, with $17,000 first week taking two-week record by a wide margin. Still sticking as are Heart's two dailies with anything from a page or less daily plugging.

Earle (Stanley-Crandall) "State Street Sadie" wired (WB) (2,244;-35-50). Originally in 12 Warners held by Fox, but let go in booking jam and went into this house at last minute. $13,500; much above previous figures of house.

Fox (Fox) "Air Circus" wired (Fox) stag show (3,432;35-50-75). Peculiar week starting big sagging in middle and again going up to final count of $18,500; high of town for week.

Keith's (K-A) "Captain Swagger" stage tab (1,938;35-50). Few hundred more than opening week of grind, but still mighty low at $6,700.

Met (Stanley-Crandall) "Singing Fool" wired (WB) (1,518;35-50). Third week and still strong; $14,000.

National (Erlanger-Rapley) "Simba" (Johnson) 1,745;50-$1). In to fill a gap in legit booking. Maybe $5,000.

Palace (Loew) "Sawdust Paradise" wired (Par) stage show (2,372;35-50). Last two weeks downward, this one to $17,500. Wesley Eddy, m. c., for past 11 months again credited an asset in keeping gross from going even lower.

Rialto (U) "Lonesome" wired (U) and stage orchestra (1,978;35-50). With extra day to good house got respectable figure, considering what it was doing previously; $11,000.

LOEW IN FRONT AGAIN; $14,200 AT TORONTO

With Haines; 'Tempest' Good, Over $12,000—Tivoli's Sound Drops

Toronto, Oct. 23.
(Drawing Pop., 700,000)
Weather: Cool and Showers

A weather break put the five main stem flickers at better than $60,000 for the first time since May. Leadership returned to Loew's at $14,200 for "Excess Baggage," the first time since Tom Daley turned on Movietone at the Tivoli. Latter house dropped from $17,000 to $13,800 with "Street Angel," but this is practically capacity at 75 cents top. Film maks way for "Four Sons" Friday, regardless of gross this week.

"Tempest" gave Jack Arthur's Uptown a big week at almost $13,000, the stage show being a help. This house goes sound Nov. 5. This will give Famous Players a monopoly on sound here until mid-winter when Loew's will be wired. Uptown prices likely to be slightly increased.

"Beggars of Life" went better than $12,000 at Pantages. Regulars fell for Beery in a serious role where they turned him down as a comedian. Wiring order now in for this house. Shea's Hippodrome continues to show smart biz with second and third class pictures. Last week it was $12,800 for "Women They Talk About," the picture getting little mention in the advertising and none by the dailies.

Some special screenings were given during the week for delegates to the M. P. T. O. A. convention. Tivoli was used for this purpose because all special stuff shown was sound. Tiffany Stahl product, seldom seen here, was shown in both sound and color.

Neighborhoods reaped a harvest in the wet weather, some of the F. P. chain houses exceeding $3,000.

Estimates for Last Week

Loew's (2,300; 30-60)—"Excess Baggage" (M-G). Took town leadership, excellent at $14,200 with SRO sign constantly in use; stage show good; William Haines poison to local critics, but always ushers in good biz.

Tivoli (FP; wired) (1,400; 35-75)—"Street Angel" (Fox). Averaged about $10 a seat at $13,800 on the week; and held for five days before making way for "Four Sons" (Fox); practically capacity.

Hip (FP) (2,600; 30-60)—"Women They Talk About" (WB). Picture didn't mean much, but stage shows and short stuff gave house $12,900; only house in town that could have done well with this picture.

Uptown (FP) (3,000; 30-60)—"Tempest" (UA). Barrymore always hot here and this one no exception at over $12,000; house goes sound in two weeks; "Battle of Sexes" (UA) opened to routine biz Saturday.

Pantages (FP) (3,300; 30-60)—"Beggars of Life" (Par). Regulars thought Beery much better here than as a sap comedian; good at better than $12,000; Fred Putteham's organ concerts by radio an aid.

Screens for Homes

Los Angeles, Oct. 23.

Expansion of amateur business continues without lessening. A screen maker here devoting practically his entire attention to supplying home demands with a portable article is shipping 1,000 a month, ranging in size from 30 by 40 inches to 51 by 68. They go all over the world. The business has not been established two years.

Among those who have installed screens are Zane Grey, Carl Laemmle, Marion Davies, Jack Dempsey, Dolores Del Rio, Colleen Moore and Erich Von Stroheim.

BURTON KING'S SIX

Los Angeles, Oct. 23.

Burton King is supervising and will direct six of the 20 Excellent Pictures for 1928-29. He is directing "Broken Barriers," at the Met studio and upon completion two others will be made simultaneously, "Confessions of a Wife" and "One Splendid Hour."

"AL" SERIES WITH TALK

For over a year Julius and Abe Stern, short subject producers for Universal have held screen rights to four Ring Lardner series. Recently they were able to get dialog privileges. Now they intend digging into the legit for suitable player material for "You Know Me, Al."

Keeping Tricks Secret

Los Angeles, Oct. 23.

At a recent meeting of the directors branch of the Motion Picture Academy of Arts, it was declared, one of the reasons for public interest waning from the silent picture has been the constant revelation in public print and lectures of the various tricks used in procuring authentic background and effects.

A resolution was suggested to keep the intricate workings of recording sound pictures from becoming public property.

"FLEET'S IN" $19,300, N. O.

Jolson's Hold Over, $18,800, Fair—"Simba" Weak

New Orleans, Oct. 23.
(Drawing Pop., 500,000)
Weather: Fair and Cool

Clara Bow, always a draw here, maintained her rep in "The Fleet's In" at Loew's State. House stepped over $19,000, surrounding show lacking a name or anything special that might attract.

Not so forte at the Saenger last week where "Singing Fool" was in a second week. House showed a profit, however, with returns at $18,000. In two weeks the Jolson feature got $45,200, which isn't so bad.

Orpheum is sailing along at a merry clip and last week romped to $11,000 with "Soft Living" aided by attractive vaude program. "Tenderloin," in its third week, got $4,400 at the Tudor and is being held over for a fourth and final week. "Simba" had rough sailing at the Tulane, fooling the wise mob.

Loew's State (3,218; 50). "The Fleet's In" (Par). Clara Bow still tops the feminine flicker stars here; also topped town, $19,300.

Saenger (3,568; 65). "Singing Fool," Vita (WB). Held over a second week, taking a chance here, but house gat $18,800; neat profit.

Orpheum (2,400; 50) "Soft Living." Picture liked and aided materially by vaude; $11,000.

Tulane (1,400; $1.50). "Simba." Evidently don't care for wild animal pictures here! $4,300.

Tudor (800; 50). "Tenderloin," Vita (WB). Ran along nicely in third week; $4,400.

Seattle's Steady Trade; "Wedding March" Mild

Seattle, Oct. 23.
(Drawing Pop., 500,000)
Weather, Cool, Rain

Steady business prevailed last week, but usually there is a slackening until after the Christmas shopping. Live managers are working on stimulants. West Coast is through with its screen star contest, which helped plenty with swollen grosses. Campaign expected on script books as Xmas gifts.

Charles M. Thall took the helm this week, succeeding Herschel Stuart as W. C. divisional manager for Washington and Montana. Thall was assistant to Archie Bowles at Frisco. Hamrick's Music Box continues to get big play with "Singing Fool" in third week. Biz holding well at Seattle and Fifth avenue.

Estimates for Last Week

Seattle (W. C.-Pub.-L.) (3,100; 25-60)—"Four Walls" (M-G-M). "Monkey Shines" is F. and M. idea on stage; $16,400.

Fifth Avenue (WC) (2,700; 25-60)—"Wedding March" (Par). Heavily advertised, but too much Von Stroheim. Hermie King with band in pit hit again. Five girls play saxes and dance as divertisement. Carl Horn leading band temporarily. $16,000.

Coliseum (WC) (1,800; 25)—"Tillie's Punctured Romance" (Par). Trio of funmakers for 25c gate. $4,000.

Columbia (U) (1,000; 25-50)—"River Woman" (GF). Romantic type liked, but biz only fair. $3,600.

Blue Mouse (Hamrick) (950; 50-75)—"Two Lovers" (UA) (wired). Fair money in second week. $7,000.

Music Box (Hamrick) (1,000; 50-75)—"Singing Fool" (wired). Can't stop crowds. Third week with lines out. $15,000. Very big.

Winter Garden (U. Chain) (650; 25)—"Forgotten Faces" (Par). Good show with orchestra music dandy. Ray Watkins musical contractor. Biz fair. $2,600.

Pantages (1,500; 25-60)—"Red Lips" (U). Picture in lights—two girl acts on stage help. $6,800.

Orpheum (2,700; 25-$1)—"Show Girl" (F N). Vaude. $11,000.

President (Duffy) (1,800; 25-$1.25)—"Nice People" (Duffy Players). Loaded with laughs and well interpreted by good cast. $3,000.

Rice Over With Sennett

Los Angeles, Oct. 23.

Andy Rice, former scenario editor for Fox Movietone, now at the Mack Sennett, still writing for talkers.

MONTREAL TIED UP BY SOUND; PALACE, $25,000

"Air Circus" Held Over—$14,500 for Bow at Capitol—Loew's, $15,000

Montreal, Oct. 23.
(Drawing Population, 600,000)
Weather: Rain

Second dialog feature, "The Air Circus," at the Palace again hit the high spots at $25,000, which proves this city is sold on sound. Since reopening in September the Palace has jumped to the premier position here, and owes it entirely to talking features and shorts.

"The Fleet's In," at the Capitol, pulled fairly. Policy seems to be to shoot the big stuff when the Palace is holding over. Clara did $14,500. Loew's held around previous week's $15,000. Vaude was a big improvement, and "Out of the Ruins" got by because of Barthelmess.

Imperial, two-a-day Keith house, is the hardest hit of any and its apparently making little attempt to come back. Even local press notices are not encouraging, and one influential paper stated that only one act on the bill got "any real response." Gross fell off to $8,000.

Princess had fairly good week with "My Maryland," another musical that Montrealers know by heart. Company was good second string and patrons got their money's worth and turned in $15,000. His Majesty's (legit) ran a second week of French plays with a good French company. Although changing program, house failed to do much more than pay rent. Trouble here is comparatively few want to see 100-year-old French dramas in the original, and theatre wouldn't be allowed to put on modern French plays. At $2 top house was around $5,000.

Strand came out well on resumption of four features a week policy, and also benefited by overflow from the Palace. Low prices and good bills brought better than usual at $4,500. Empress showed a Clara Bow picture which was new here, "The Primrose Path," and raised to $3,000.

Neighborhoods are away over average for this time of year, perhaps due to a very wet week, which kept fans from going downtown. Conditions of employment here are also better than for some time.

Estimates for Last Week

Palace (FP) (2,700; 45-75)—"The Air Circus" (sound) (Fox). Another rave and over to $25,000; only Babe Ruth and Gehrig, playing at local ball park, prevented Sunday matinee being a turnaway; will be held another week; good talking shorts also featured.

Capitol (FP) (2,700; 40-60). "The Fleet's In" (Par). Clara Bow attracted and later in week business held up fairly; just all right at $14,500.

Loew's (FP) (3,200; 35-75)—"Out of the Ruins" (FN). Vaude was best part of program; local following of Barthelmess helped; again fell off, but not seriously; $15,000.

Strand (UA) (800; 30-40)—"Danger Street" (FBO), "Golf Widows" (Col), "Water Hole" (Par) and "Their Hour" (Educa). Benefited by overflow from bigger houses, while some of features attracted; better than general run, $4,500.

Empress (CA) (1,500; 25-35)—"The Primrose Path" (Arrow) and "Land of Hope and Glory" (British). Clara Bow feature netted good returns and boosted to $3,000.

His Majesty's (legit) (1,900; 50c-$2)—French plays, 2d week. Slight change in program not getting away to any better biz, but third week announced; best estimate would be about $5,000.

Princess (legit) (2,300; 50c-$1.50)—"My Maryland." Went over well; musical can come here every year for the next 10 and get dough; good at $15,000.

Imperial (Keith) (1,900; 35-$1.50)—Business not so good for mediocre program; hard hit by talkers and not showing much fight; rumors of change in policy very strong; light at $8,000.

H. O. FILM HIGH

"Fool" Leads Tacoma at $7,200 in Second Week

Tacoma, Oct. 23.
(Drawing Pop. 125,000)
Weather, Cool

Naturally the town couldn't hold the stiff pace set last week when "King of Kings" did $10,000 at the Pan, "Singing Fool" almost $9,000 at the Blue Mouse, and Broadway hung up $7,000.

Estimates for Last Week

Broadway (WC) (1,500; 25-50)—"Four Walls" (Par). With good Fanchon & Marco stage show. $7,000.

Pantages (1,500; 25-50)—Steady bus at vaude house. $5,800.

Blue Mouse (Hamrick) (650; 50-75)—"Singing Fool" (wired). Great; in 2d week. $7,200.

Rialto (W C) (1,250; 25-50)—"The Dove" (F. N.). $3,500.

Colonial (W C) (850; 25)—"Easy Come, Easy Go" (Par). Okay at this house. Biz fair. $2,000.

Run and Money Records Broken in Minn. by "Fool" and "Wings" Pictures

(Drawing Pop., 500,000)
(Weather: Favorable)

Minneapolis, Oct. 23.

"The Singing Fool" and "Wings" are sweeping the town like a house afire. Such business as these two pictures are doing is unprecedented in local theatrical history. Grosses they are pulling will be inconceivable to those who know the town and are not here on the ground to witness it. "The "Singing Fool" holds over for a third week.

"Wings" can't be overlooked. Now in its sixth week at the Strand. No other picture has ever before run over four weeks at a regular movie house here. The fourth week was intended as its last, but the gross went ahead of the third and the fifth week ran above the fourth. And here the picture is in its sixth week after the house has been advertising "last week" for the past three weeks and put out paper for "The Wedding March."

Third on the week's extraordinary prosperity list was the Hennepin-Orpheum with its third M-G-M picture, "While the City Sleeps," and rattling good vaude. Gross topped the first two M-G-M pictures at this house—"Excess Baggage" and "Dancing Daughters"—and took its place as the second best the theatre has had since the Minnesota opening a year ago.

Even at the Minnesota, in a slump the past three weeks, business gained over the preceding week, better than the week before that. "Two Lovers" and a strong stage show. Publix unit were magnets. Patronage at this house, however, is considerably off from its sensational level of almost a year's steady duration.

Favorable weather and big out-of-town week-end football crowds aided the exceptional drawing cards around the rialto to lift trade generally out of its rut of the preceding fortnight.

Estimates for Last Week.

Minnesota (F. & R.-Publix) (4,200;75) "Two Lovers" (U.A.) and Publix unit, "Main Street to Broadway." Title also helped. Picture pleased as did stage show. Business best in three weeks but under normal for this house; $25,600.

State (F. & R.-Publix) (2,500;60) "Singing Fool" (W. B.). Never before a picture, excepting, perhaps, "The Birth of a Nation," which has taken the town by storm like this one. Everybody in town apparently is flocking to see it and some must be coming two and three times. Packed mats and hold-outs every night. Second week ran only 10 per cent. behind phenomenal first week, only slightly under first week of the other Jolson picture, "The Jazz Singer," at this house. Around $25,000. Bigger than any other single week—first or second—house has ever had, excepting first week of "The Jazz Singer." Over $52,000 for two weeks. Held over third week. First time this has ever happened at this theatre.

Hennepin (Keith's) (2,890;40-60). "When London Sleeps" (M-G-M) and splendid vaude. Impression existed that town was weary of underworld screen dramas, but they flocked to see picture as well as vaude, tribute to the drawing power of Lon Chaney. Show gave fine satisfaction. About $16,500. Just $500 under Ted Lewis' record for house of several months ago.

Strand (F. & R.-Publix) (1,500;60) "Wings" (Par). Fifth week and better than fourth week, which showed increase over immediate predecessor. This picture is proving a record breaking knockout here and the town has gone wild over it. The mystery is where all the customers come from. No doubt many repeaters. Breaks local previous long-run records for a regular movie house—which was four weeks. "Last Week" and next attraction, "The Wedding March," announced for more than a fortnight, but the last-minute demand always increases instead of waning and they have to continue holding it. Retained for sixth week. About $8,400, making in neighborhood of $53,000 for five weeks.

Pantages (Pantages) (1,600;25-50) "Anybody Here Seen Kelly?" (U) and vaude. Suffered hardly from lack of screen or vaude magnet and very tough opposition. A good show and picture, but poor on boxoffice power. Around $4,800. Bad.

Lyric (F. & R.-Publix) (1,300;35) "First Kiss" (Par), 1st half; "Water Hole," 2nd half. Both pictures showed fair strength and business ran ahead of preceding weeks. Close to $1,800. Fair.

153,000 Feet Without a Break

Los Angeles, Oct. 23.

Universal established what is believed to be a record when its negative developing machine ran 153,000 feet of film without an interruption.

Citizens Protest

Los Angeles, Oct. 23.

Irate citizens of Los Angeles are protesting to the city for stopping traffic on public thoroughfares adjacent to sound stages located at the various Hollywood studios. The practice of studios employing city regulation traffic officers to divert traffic from the streets near these sound stages is also being contested.

It works fine for the studios in eliminating foreign noises in the making of sound pictures but works an inconvenience to motorists who are forced to go blocks away to escape the silent zone.

Chaney, $13,000; "Sons," $16,000; Keith's, $14,000

Syracuse, N. Y., Oct. 23.
(Drawing Population, 220,000)
Weather: Changeable

Despite weather that was hardly favorable to theatregoing on several days, business showed an improvement last week. Stronger pictures helped, particularly at Loew's State with "While the City Sleeps."

One of the interesting developments was the sudden deciison of A. P. Kaufman, Empire managing director, to cut short the extended run of "Four Sons" in midweek to substitute "Mother Knows Best." "Four Sons" in 11 days grossed $16,000, and might have completed the week. Kaufman's move got $6,000 for the Madge Bellamy picture in three days. By the switch the Empire avoided three opposition openings on Saturday. "Singing Fool," in its third week at the Eckel, grossed $10,000 and might have chanced a fourth week.

Week end brought fine weather, but it had little effect on business. Keith's, the best barometer, had the biggest opening matinee in weeks. "Abie's Irish Rose," playing a promised farewell at the Wieting, had a surprisingly large advance for all three days.

Estimates for Last Week

Wieting (Shubert) (1,218)—Mrs. Leslie Carter in "The Shanghai Gesture" did better than $6,000 in three days; opening none too strong, but when the papers called the piece "dirty" there was a healthy increase; house dark last half.

Keith's (vaudefilm) (2,595; 20-50) —About $14,000, normal for this house.

Strand (wired) (1,700; 40)—"Caught in the Fog." Something over $8,000; town is getting pretty well fed up on melodramatic crook talkers.

Empire (wired) (1,600; 40)—First half, extended engagement of "Four Sons" (sound) (Fox). Picture might have finished week, doing about $16,000 in 11 days; "Mother Knows Best" (sound) (Fox) opened strong, $6,000 in three days.

State (wired) (3,300; 20-50)—"While the City Sleeps" (M-G). Brought house back in paying class; $13,000.

Eckel (wired) (1,500; 35)—"The Singing Fool," Vita (WB). In third week $10,000, only about $1,000 less than second week; picture easily good for a return engagement, practice followed by house with "Jazz Singer."

Savoy (stock burlesque-films) (718; 50)—Satisfactory business and showing a profit.

FOX'S NEW JUVENILE

Los Angeles, Oct. 23.

Frank Albertson, new juvenile find, has been signed to a term contract by Fox. He is in "Prep and Pep."

First on the new contract will be a part in an untitled newspaper story.

36-DAY REMAKE

Los Angeles, Oct. 23.

Lucien Hubbard completed the remaking of "Mysterious Island" for M-G, after spending 36 days on it.

All that remains of the original version, made some two years ago, is a reel and a half.

Jans Goes A. E. P.

Herman T. Jans, veteran producer and distributor, has joined Affiliated European Producers as states' rights sales manager.

Bernard Sholtz remains with Affiliated as general sales head.

RUBE WOLF DOES $28,000 AT WARFIELD

Frisco Hit by Sport Opposish —Granada Over $22,000— Embassy, $10,750

San Francisco, Oct. 23.
(Drawing Population 756,000)
(Weather: Clear and foggy)

Only one shining spot last week and that was Loew's Warfield, with Rube Wolf Week. Celebrated the 2,400th performance of the m.c. Business was remarkably strong, with the balance of the town about normal or somewhat off. Receipts got a bad jolt over the week-end.

It was the opening day of the 20 day racing revival at Tanforan, and then there were three more or less big football games in the immediate territory. If there's one sport in this burg that will draw 'em it's the pigskin game. And to cap the climax San Francisco and Sacramento, leaders in the Pacific Coast league, were battling it out for the Coast championship.

Granada ran a poor second, managing to annex about $23,000 on its Satevepost story, "Me, Gangster." Publix stage show was good, although without names. California had a second good week with "White Shadows" but replaced it with "The Wedding March," figured for a run. "Wings" came into the St. Francis, and after its three weeks at the California did well to annex another $10,000.

Despite the strike called against it by the operators, who walked out in sympathy with the musicians, Embassy was satisfactory week with an ordinary talking feature. Rowdies got busy Sunday and let loose a couple of stench bombs, but the public was game and sat through. "Caught in the Fog" out after one week, with "The Midnight Taxi" replacing.

Estimates for Last Week

Warfield (Loew-WC) "Take Me Home (Par.) (2,672; 50-65-90). Rube Wolf Week a personal clean-up for stage band leader; with week picture mopped for trifle over $28,000; immense.

Granada (Publix-WC) "Me Gangster" (Fox) (2,785; 50-65-$1). Too many gang and crook pictures lately; managed to hit over $22,000.

California (Publix-WC) "White Shadows" (Cosmo-M-G) (2,200; 65-90). Second and final week held firm at $15,500; "Wedding March" (Par.) replaced Oct. 19.

Embassy (Wagnon) "Caught in the Fog," Vita (WB) (1,367; 50-65-90). Not much to recommend this one, but regular clientele on hand for $10,750; not bad considering difficulties under which house is operating as strike is still on.

St. Francis (Publix-WC) "Wings" (Par.) (1,375; 35-65-90). Continues to draw and first week at this house, after a run at the California two blocks away, brought in $10,000; satisfactory.

Imperial (Levey) "Brass Knuckles" (FB) and Levey vaude. (1,400; 15-25-40). Continues to show a little profit each week; probably best value in town for price; bettered $4,000.

"Fool," Newman, K. C., $33,000; Phenomenal

Kansas City, Oct. 23.
(Drawing Pop., 700,000)

Giving seven shows daily, the Newman was unable to accommodate those who wanted to see "The Singing Fool." Feature will probably stay three weeks. The Royal, Publix's house which was closed when Loew took over the Publix theatres last year, opened Wednesday with "Wedding March." Picture will be held over and first runs shown at 35 and 50 cents.

Roach's "Our Gang" in person saved the Midland as "The Cameraman" had no drawing power. Extra publicity and tie-ups for the "Gang" helped.

Mainstreet, with "The Goodbye Kiss" enjoyed satisfactory business, as did the Pantages, which continues to feature its vaude, and is now the only unwired house on the street.

Estimates for Last Week

Midland—"The Cameraman" (M-G) and "Our Gang" in person (4,000; 25-35-50). "Gang" on stage and their film were the saving graces; weak the first three days, but built for $17,000.

Mainstreet—"The Goodbye Kiss" (Par) (3,200; 25-50-60). Between film and vaude among the best bets in town for entertainment; $15,000.

Newman—"The Singing Fool" (Vita; W. B.) (1,890; 40-60). Seven shows daily, turned 'em away; held over; $33,000. Phenomenal.

Pantages—"Street of Illusion" (2,200; 25-35-50). Trailer stating house would continue to give vaude in the flesh and not canned given the biggest applause of anything on bill; business held up; $8,400.

Another Racket

An independent agent claims authorship of the latest booking racket in New York—film stars and near-stars for club dates. Last Saturday Franklin Farnum and Johnny Walker played a Nonpareil A. C. affair in Brooklyn.

On the Coast professional personal appearances at social affairs is not new. In the East several club shows have featured picture players, but few and far between. In most cases the cinema celebs filling club engagements in New York have been defunct or passe for screen use.

Sound Films Big in St. L.; Ambassador to $34,400

St. Louis, Oct. 23.
(Drawing Pop., 1,025,000)
Weather: Fair and warm

With all hands agreeing that each of the big picture theatres here had a highly entertaining picture last week, unanimous for the first time this season, business took another brisk turn.

Estimates for Last Week

Missouri (Skouras) (3,800; 35-50-65-75)—"Lonesome" (sound) (U). Had a lot of eager takers; Frank Fay's "All Aboard" stage show, nifty; $22,700.

Loew's State (3,300; 25-35-65)—"Battle of the Sexes" (sound) (UA). Praised for many things, especially the photography; $16,550.

Ambassador (Skouras) (3,000; 35-50-65-75)—"Waterfront" (FN). Dorothy Mackaill picture amused; Ed Lowry's "Pow-Wow" stage show okay; $34,400.

Grand-Central (Skouras Vita theatre) (1,700; 50-75) — "Wings" (sound) (Par). Second week got $22,200.

Capitol (Skouras)—"Lion and the Mouse" (Vita, WB). Talker, at pop prices downtown, popular; "Jazz Singer" follows.

MET LEAPS $11,000

Up to $46,500 With "Betsy"—State Off at $21,300 for "Baggage"

Boston, Oct. 23.
(Drawing Population, 860,000)
Weather: Fair

Picture business was about normal last week. Warm weather was counterbalanced at the end of the week by a play from the thousands in town for the football games.

Things were better at the Metropolitan, gross going to $46,500, up about $11,000 from week before. Patrons seemed to like "Glorious Betsy."

State wasn't so hot. With "Excess Baggage" the best the house could do was $21,300.

Orpheum, Loew downtown house which has not yet been shifted over to take care of Movietone, did about $20,000 with "While the City Sleeps."

Estimates for Last Week

Metropolitan (4,000; 60-75). "Glorious Betsy," Vita (WB) with "Bars and Stripes," unit. House grossed $46,500, up $11,000.

State (4,000; 40-65). Third week house has had sound; used "Excess Baggage" (M-G) which a few weeks ago played the Plymouth (legit house) with sound; $21,300 not good.

Keith-Albee (vaudfilm). Not such a strong vaude lineup plus "The Night Bird" (U). Results rather good.

Scollay (vaudfilm) "Women They Talk About" (WB) and vaude. Had good week.

Modern and Beacon—"Man Who Laughs" (U) for a second week and fair.

Olympia and Fenway—"Wings" (Par). Has been playing both houses with sound for first time at pop prices in this territory; off a little.

Orpheum (3,500; 25-50) "While the City Sleeps" (M-G). Without sound, which accompanied it at the other Loew house, the State, previous week; $20,000.

Gotham's Lay-Off

Los Angeles, Oct. 23.

Gotham has laid off its entire force, with the exception of the office staff, pending resumption of coast production, present indefinite.

Reported here that one picture will be made in the east before the return of Sam Sax, head of company: Harold Shumate, associate, and Donn Hayes, cutter.

Bancroft's Next

Los Angeles, Oct. 23.

George Bancroft's next for Paramount will be founded on Jacob Wasserman's story, "Golowin."

Lothar Mendes will direct.

CIRCUSED FILM BIG IN PHILLY; FOX, $29,000

Doc's "Married Love" Getting Heavy Play—Stanley, $30,000—Gen. Biz Just Fair

Philadelphia, Oct. 23.

It's a quaint commentary on both film and theatre tastes and business here that the best trade the last two weeks has gone to the Globe where Dr. M. Sayle Taylor's "Married Love," advertising "living models, human charts and motion pictures" and alternating weeks "for men and women only" has been the attraction. Brought in originally for four weeks, this circusy attraction will now stay eight. Packing them in daily at 50 cents while legit theatres and, to a somewhat lesser extent, the film houses, have been starving.

Last week's picture trade was not startling but satisfactory. "Excess Baggage" at the Stanley got about $30,000, fairly good. Sally Rand appeared in person. "Uncle Tom's Cabn," road showed last season at the Garrick, was at the Stanton and reported around $15,000, okay. "King of Kings" dropped to about $6,000 in its second week at the Karlton and the Arcadia got about $2,500 with "A Ship Comes In."

Only real smash in any of the Stanley houses was again "The Singing Fool" at the Aldine. In its third week Jolson picture got about $23,000. No reason why it should not stay until after Thanksgiving.

Two Fox houses fared moderately the Fox getting "Me, Gangster," Florence Reed, in a dramatic sketch, and $29,000. Fox-Locust, with the third week of "Air Circus," was only about $9,000. House much in need of a walloping hit. "Mother Knows Best" opened there this week after one of the heaviest advertising campaigns attempted hereabouts in seasons.

Little Theatre (Motion Picture Guild), out at 2222 Market, claimed to be highly satisfied with two weeks of "Siegfried." With only 216 seats, and a 50-75 scale, management is satisfied with $2,000 a week. First week's figure was a bit over that and last week's a little under.

This week the only house with a presentation is the Fox which has "Syncopation Revels," including Harry Rose and 10 other acts.

Estimates for Last Week

Stanley (4,000 35-50-75). "Excess Baggage" sound (M-G). Stage play flopped here recently at the Walnut; film got about $30,000 with nothing much on the presentation side; all right.

Stanton (1,700; 35-50-75). "Uncle Tom's Cabin," sound (U) (1st week). Road showed last year at Garrick; now has sound and drew about $15,000; probably in for three weeks.

Aldine (1,500; 50-75). "Singing Fool" Vita (W.B.) (3d week). Only smash in town, likely to last until almost the holidays; $23,000.

Fox (3,000; 90). "Me, Gangster" sound (Fox). Liked by critics and Florence Reed in sketch on bill, about $29,000.

Fox-Locust (1,800; $1). "Air Circus" sound (Fox) (3d week). Final week for this one just fair at $9,000; "Mother Knows Best" (Fox) to follow with big advertising campaign.

Karlton (1,000; 50-75). "King of Kings" sound (Pathe) (2d week). Engagement disappointing and ended Saturday; "Man Who Laughs" (U) now; last week less than $6,000.

Little (216; 50-75). "Siegfried." Second week for this initial picture around $2,000; okay according to management.

CHANEY, $30,800, BUFFALO

$100,000 for "Fool" in 3 Weeks—Hipp $19,000—Lafayette, $12,000

Buffalo, Oct. 23.
(Drawing Population, 610,000)

Takings continued and high inflation. All houses wired and featured sound heavily.

Estimates

Buffalo (Publix) (3,600; 30-40-75). "While the City Sleeps," sound (M-G). "High Hat" unit. Business climbed due largely to film feature, $30,800.

Hipp (Publix) (2,400; 50). "Water Hole" (Par) and vaude. Olsen and Johnson, heading vaude card, got credit for draw, same sensational business done by house for last couple of months; $19,000.

Great Lakes (Fox) (3,400; 30-40-75). "Singing Fool" Vita (W.B.). Dropped off considerably during third week; revised estimates of the first two weeks business indicated better than $40,000 for the first week and only slightly less than $40,000 for second; conservative estimate for the three weeks' gross would be $100,000; last week under $20,000.

Layafette (Indep) (3,000; 40-60). "Lonesome," sound (U.) and vaude. Picture under par for house; even playing up sound did not mean anything. $12,000.

KAO Turns Dull and Lower on Publication of RCA Deal Terms; Loew Spurts; Warners at 116

Keith stock turned dull yesterday (Tuesday) with ruling prices shading the best of the Monday boom while the ticker fraternity digested the terms of the stock exchange proposed by Radio Corporation of America. As the day progressed Keith eased from close to 37 to just under 35, where support held it fairly even.

The only other development of the day was the sudden awakening of Loew from its long resting period, with an advance to above 61 with a heavy turnover. Warners was strong around 116 for the "A." Radio was also strong, getting up about 5 to 225.

Terms of the Keith-RCA deal were a change from the reports. Transaction calls for brand new issue of stock to be given share for share for Keith and FBO, instead of offering an exchange of Radio at five Keith for one Radio as had been reported.

New Company

A holding company called Radio-Keith-Orpheum Co., will be created with David Sarnoff general manager of RCA and president of RCA Photophone, as chairman of the board. It will issue 1,100,000 shares of "A" stock to Keith, and 200,000 shares to FBO. In addition it will issue 500,000 shares of "B" stock to Radio. Both classes have similar voting rights, but while "A" will receive $2 dividend, "B" will not participate until a certain sum has been disbursed to "A."

Owners of more than 40 per cent. of Keith stock, including Joseph Kennedy's option on 75,000 shares at $21, have agreed to the plan. Other stockholders have been invited to deposit their stock. In return for his option Kennedy receives an option on a like amount of the new Radio-Keith issue. The Keith preferred is offered in exchange at the rate of three new shares of "A" for one Keith preferred. The present preferred pays 7½ against 6 for exchange.

The 500,000 shares of "B" go to RCA in consideration of the granting of non-exclusive license of RCA-Photophone equipment, agreement to deliver sound-recording apparatus (to FBO) on a priority basis and an agreement between Radio-Keith and the National Broadcasting Co. (creature of RCA) providing for cooperative bookings of acts used by both; for an agreement on periods for broadcasting for joint entertainments and for co-operation in developing electrical entertainment (somewhere here is apparently included a scheme of other exploitation of Keith theatres).

Estimates roughly placed the holdings of the new company at $100,000,000. Another mode of calculation puts value much lower. Keith's common now calls for about $40,000,000, while it is understood RCA bought the one-twelfth interest (Pat Powers') in FBO for $475,000 some time ago, putting that entire property then at around $6,000,000.

The market didn't entirely relish the 500,000 shares of stock to RCA and it was disappointed in the failure of a juicy exchange into Radio stock which would have put automatically on a basis of $44 on a ratio of 5 to 1. Longs who had crashed in on the Monday flurry when 115,000 shares changed hands during the session for a jump of 5 liquidated yesterday, but offerings were so well taken that prices were always in hand.

The statement came from a Keith committee made up of E. F. Albee, Walter P. Cooke, Maurice Goodman, Marcus Heiman, B. B. Kahane, Jos. P. Kennedy and J. J. Murdock and holders are invited to forward their stock to receive certificates of deposit to Empire Trust Co., by Nov. 15.

Exchange of stock will call for the use of 1,100,000 shares covering Keith common and 275,000 for the FBO security, a total of nearly 1,300,000. Offer of 3 for 1 for the preferred is in effect for five years. Authorized capital sotck of the new company will be 3,500,000 shares of common and 500,000 of preferred. Provision is made to convert the "B" stock into "A" in lots of 100,000 at a time, when net earnings exceed $2.85, $2.90, $3.50 and $4 in successive years, a device by which RCA may realize when the company profits warrant. Meanwhile the "B" receives nothing until "A" is paid $2 a year, and then only half the excess over $2

Loew Under Way

Story that Loew was being made ready for a move was circulated all week and made good yesterday. The same sort of gossip is around in respect to Paramount, which has been in a rut around 49 since trading stopped in the old stock. It is reported that current net for Par represents about $4.50 on the new common for the year and it is taken for granted that at next month's meeting of the board the new split-up shares will go on the $3 basis.

Fox just churned around mildly within a point or so of par. Story continues that insiders are standing off refusing to come in above 95 while old outside longs stand unshaken on their position, bringing on a deadlock. It is held that only a general reaction of large proportions is likely to change this situation for the present.

Summary for week ending Saturday, Oct. 20

STOCK EXCHANGE

High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
45	29⅛	2,100	American Seat (3)	30¼	29½	29½	
29½	23	4,200	Consol. Film pfd. (2)	25⅝	24¾	25½	
194¼	163	2,500	Eastman Kodak (8)	178½	176¼	177¾	+ ¼
77	49⅛	20,000	Loew (3)	61	59	59⅝	−1
110⅝	99⅞	900	Do pref. (6½)	103⅝	102¼	102¼	− ⅜
36½	15½	330,600	Keith	36½	31¼	32½	− ½
108¾	75⅛	12,500	Do pref. (7)	108¾	95	103½	+4½
119⅝	72	83,700	Fox Class A (4)	103½	98⅛	101¼	+1
34	21½	10,000	Madison Square Garden (2)	24¼	22½	22⅞	−1
27⅛	24⅝	400	Met.-G.-M. pref. (1.89)	25¾	25¾	25¾	+ ⅛
11	5	1,300	Motion Picture Cap.	10¾	10	10	
51½	47¼	75,600	Paramount-Fam-Lasky (8)	50	48½	49	−1
9⅛	2	75,400	Pathe Exchange	7⅜	6	7¼	+ ⅝
34	8⅛	20,900	Pathe Class A	29⅛	25½	26¼	− ¼
72	54¾	4,900	Shubert (5)	66	62¼	64½	+1
69¾	36¾	56,900	Stanley	58½	54½	56¼	+1
100	93⅛	220	Universal pref. (8)	95¾	95½	95¾	+ ½
132¼	80⅞	67,600	Warner Bros.	118⅜	107⅝	113⅛	+6⅛
139¼	22	91,400	Do Class A	121⅞	109	115½	+5⅛
			CURB				
104	60	13,900	Balaban & Katz (3)	103⅞	90	*92¾	−10
19⅞	12⅝	1,800	Con. Film Ent.	15½	14½	15½	+ ⅞
5⅞	3	500	Films Inc.	3	3	3	
33⅛	17½	90,300	Fox Theatres	30¼	28⅛	29½	− ¼
2½	1	400	Griffith	1⅝	1⅛	1⅛	− ½
27⅞	11½	1,900	Loew rts.	21⅛	20½	20¾	−1
19	6	3,700	National Theatre Supply	9⅞	9⅝	9⅞	+ ½
			BONDS				
101	88	$4,000	Keith 6's, '40	95½	93	95½	
114¼	105¾	41,000	Loew 6's, '41	110	110¼	110⅛	− ⅜
102⅛	99	58,000	Do ex-war	100⅞	100⅛	100⅝	+ ⅜
82	50	77,000	Pathe 7's, '37	82	79	92	+3
101	98⅜	64,000	Par-Fam-Lasky 6's, '47	100¼	100	100	
94⅞	86⅛	8,000	Shubert 6's	90	89½	90	+ ⅜

* Ex-dividend.

ISSUES IN OTHER MARKETS
All Quoted for Monday
Over the Counter
New York

Quoted in bid and asked.

Bid.	Asked.	Sales.		High.	Low.	Last.
33	35	...	Roxy, Class A (3.50)	..	..	..
35	38	...	Unit do.	..	..	..
6⅞	7¾	...	Unit do.	..	..	..
5	8	...	De Forest Phono.	..	..	..
9½	11½	...	Technicolor	..	..	..
			Philadelphia			
..	..	250	Stanley Co. of America	56½	56⅛	56½
			Los Angeles			
..	..	78	Roach, Inc.	20	20	20
			St. Louis			
..	..	50	Skouras	52	52	52
			Montreal			
..	..	255	Famous Players	34	34	34

EDUCATIONAL MAY BORROW

Can't Make Up Mind on Sound Equipment—Street Cars a Factor

Los Angeles, Oct. 23.

Educational is planning to use dialog without waiting for its own Vocafilm equipment, disk system. Negotiations are under way with seaveral studios possessing sound facilities.

Company is not decided on building an expensive sound-proof stage either on its present well filled lot or on another location. Street car traffic on Santa Monica boulevard, at times assuming the form of heavy three-car trains with a switch in front of the property, is an important factor in the problem.

JACK WARNER TELLS F.N. ALL ABOUT IT

Product Mustn't Cost More Than W. B. Output—No Changes If

Los Angeles, Oct. 23.

Future First National products must not cost any more than the average turned out by Warner Bros. That was a statement made by Jack Warner to First National executives at a conference. Warner stated there would be no changes for the present if F. N. toed the mark.

Warner's remarks were to the effect that F. N. production costs were 60 per cent more than Warners allowed for their production. No more lengthy location trips as Warners do not believe in it. Exteriors must be on the lot not an overnight trip away. Al Rockett, head at the Burbank plant, was called upon by Warner to verify his statements which was done.

Warner concluded his remarks by stating that the two studios would function as individual operators except in cases of emergency when interchange of personnel and talent would be effected as the occasion required.

First National's budget has been as high as $300,000 on specials with regular program pictures running around $135,000 to $175,000. Recently F. N. turned one picture out for $122,000, called a record saving on production.

The average Warner picture costs far less than $100,000, with some of their recent product getting heavy returns costing less than $50,000.

F. N. has a lot of heavy salaried stars, directors and executives. Warners have just a few high salaried stars and one exec drawing any consequential weekly pay check.

RCA-Keith's 2d Sound Studio on 24th St., N. Y.

With one studio going with sound film making, the RCA-Keith-FBO-Photophone interests have taken a site on East 24th street, New York, where a second talker studio will be equipped.

The first studios are the former Manhattan studios. In anticipation of early Keith replacements the Manhattan studios have been grinding out shorts and prologs under the direction of James Seymour, of the FBO lot.

It was reported the first multiple-reeled subject for Photophone was under way this week with other long reelers to follow at once.

Musical Director Zuro, assigned all the synchronized scores for Photophone subjects, is making his headquarters at the Manhattan studios.

It is believed that as soon as the Keith houses are wired, Movietone and Vitaphone subjects will be used indef although the Photophone is expected to be in active working shape by December at the latest.

ANNA Q'S ONE FBO

Los Angeles, Oct. 23.

Anna Q. Nillson's two picture contract with FBO terminates upon completion of "Blockade," although she has only worked in this picture.

Injuries received from falling off a horse six months ago prevented her from taking part in "Tropic Madness."

Par's Dialog "Letter" Started; Other Talker Producers in N. Y. District Organizing

FBO's Head

Los Angeles, Oct. 23.

Joseph P. Kennedy is shortly expected here, at which time will be settled the question of whether William Le Baron will continue as head of FBO in spite of the RCA purchase, or confine his attention solely to Pathe.

At present Le Baron is devoting practically all his time to the latter company, where he is working with Benjamin Glazer on sound pictures for both studios.

Sunday Baseball on Coast By Leading Film People

Los Angeles, Oct. 23.

Studio executives feel that golf is not strenuous enough Sunday morning exercise on the Paramount and M-G-M lots and they have organized baseball teams and are holding a series of games. Games are played on an outside diamond, but an indoor baseball is used.

The first of these games was played at the M-G-M lot with M-G-M beating Paramount 28 to 2.

The M-G-M team is composed of executives, actors and directors. On the team which won the first game were Eddie Mannix, pitching; Frank Davis, catching. Other members were Irving Thalberg, Buster Keaton, Vic Orsatti, Emilio Callione, Len Smith, W. Chewning and J. M. Brown.

For the Paramount team, Sam Jaffe did the pitching, Eddie Sutherland, catching. Balance were Frank Woody, Ed Cronjager, William Sullivan, Charles (Buddy) Rogers, James Hall, John Griggs and Bill Riley.

With the return of Louis B. Mayer from his eastern trip the captaincy will pass from Irving Thalberg to him. Mayer plays short stop.

Positive Film Consumption Doubles on Coast Lots

Los Angeles, Oct. 23.

One of the largest raw stock distributors on the Coast reports that the positive film consumption here has almost doubled in the past few months. This is despite that production is only 50 per cent. normal and is due to additional prints being made here for exchange and also due to the discovery that positive film, on account of its grain, has advantages over negative in recording a sound tract.

Fox has ordered two positive developing machines in addition to the one negative and one positive machines already in use. Warners have also ordered two for immediate delivery.

The additional positive being used at the Fox lab is designed to take up the increase in the company's output due to sound. The company has been printing 4,000,000 feet in New York. It is intended to supplement that by printing 1,500,000 feet here, with facilities prepared for another 1,000,000.

Fox's New Lab Open

Los Angeles, Oct. 23.

The new Fox laboratory, designed as the last word, is in operation. It was designed and constructed under supervision of John F. Conybear, chief of Fox laboratory. The structure, 75 by 150, consists of two stories and a basement. Alongside is a camera department building of 80 by 80.

Lower floor of the lab contains negative and positive developing machines and printing plant. A smaller department is devoted to tank developing in event of emergencies. Second floor holds the projection room, Movietone and other cutting rooms and the Fox news department. On the roof is a gynasium for employees.

Camera building contains a club-room for employees not on assignment, repair room, storage vaults and individual dark rooms.

Paramount has started production at the Astoria (L. I.) studio on its first eastern dialog feature, "The Letter." Par is the first of the four producing companies opening in the east, including M-G-M, Warners and FBO, to actually get under way.

FBO has been doing some synchronization work at the old Pathe studio and will start shooting on its first dialog picture, "High Stepping" in about two or three weeks.

The cast of "The Letter" includes Jeanne Eagels, Reginald Owen, Herbert Marshall, Irene Brown and O. P. Heggie, all from the legit stage, plus Lady Tsenmei, vaudeville single, and Tamaka Yoshiwara, ditto.

John DeLamur, French screen writer, is directing, he also having written the script with Garrett Fort's collaboration. Shooting schedule on "The Letter" calls for completion by Nov. 10 but Dec. 1 is a closer approximation because of the many problems confronting the maiden effort in dialog for Paramount's eastern organization.

George L. Britt, of the home office publicity department, has been appointed publicist to the Paramount studio. Frederick A. Fleck is casting director. He is acting as assistant director to Mr. DeLamur on "The Letter." George Folsey is chief cameraman on the job which is under the general supervision of Monta Bell, chief studio production executive.

R. H. Townsend, formerly of Brunswick, and J. E. Stewart, formerly of the National Broadcasting Company, are in charge of the engineering phase of Paramount's recording.

Prologs for Silents

FBO is making a number of prologs to coast-made silent features. The vaudeville act of LeMaire and Phillips appeared last week in a joy riding bit to be used as a prolog to "Taxi 13." The ironwork of the old studio has been covered with a canopy stuffed with cotton to absorb sound and the studio is ready to shoot any time production schedule calls for "camera."

Josiah Zuro has a 30-piece orchestra on the job doing FBO's synchronization. Later it is probable some Pathe shorts, including the cartoon one-reelers, Aesop's Fables, will be hooked up with sound.

Warners have been delayed for various reasons and will not get their talking short department moved to Avenue M, Brooklyn, much before Dec. 1. Porter Evans and George Satin are in charge of the installation of equipment. Walter Almanzoff, connected with Warners' production department, is on the job, and John Condon, who has been in charge of the studio property for some time, is functioning on business detail. About 50 workmen are punching the clock.

Opera Singers

There will be a rush of opera singers to Warners when it is ready to start. Warners hold contracts with a couple of dozen big operatic names. These contracts in some cases are two years old and have not been consummated because of the refusal of the vocalists to make the trip to Hollywood.

Warners have moved their stage to the far side of the studio away from the rumble of the elevated trains. The problem of outside sounds faces all the studios. FBO has the New York Central viaduct right at its ear. M-G-M has truck traffic, the "L" and river tug boats.

Paramount although free from these complaints has a new menace in the shape of a buzz saw in a neighborhood wood and sash mill.

M-G-M studio is rushing work on its sound stages but production plans are still conditional upon developments.

WITH OR WITHOUT?

Los Angeles, Oct. 23.

Brown-Rogers company, making two reel air pictures for Educational, featuring Reed Howes, has temporarily stopped production after completing four subjects. There are two in one in the series to go.

Wait hangs on the question of incorporating sound and dialog into a new series of six.

LITERATI

That Horan Matter

That the prestige of American newspapermen in Europe has been markedly hurt by the Horan incident is drawn from reports reaching Paris, according to a cable to Variety. Harold Horan, Universal News Service correspondent in that city, cabled the text of the secret French-British naval pact to the Hearst papers in the U. S.

French investigators say the Hearst representative has been offering bribes to Government employes while in Paris. It developed that French agents were trailing Horan. If it hadn't been that the French-British pact was against the interests of the United States, the French would have preferred charges of conspiracy against this government.

It is understood that five or six Frenchmen are mixed up in the deal. They may be tried and if convicted sent away for long sentences.

At a special meeting of the executive committee of the Anglo American Press Association in Paris on the Horan case, it was brought out that Horan made a mistake in signing his own deportation order.

When the French decide that they are going to banish anyone, the Paris story says, they do not insist that that person sign a paper. Along comes a police agent and the person the government desires to deport is warned to go. That's all there is to that. Same system is used in England.

If Horan had refused to sign the paper, the French government certainly could not have gone through with the threat to try Horan. The commotion kicked up in the States might have developed international complications overnight—if not the breaking off of diplomatic relations.

But the French officials have a way of frightening people, particularly foreigners. Unless one knows the methods employed, one is apt to fall into the trap.

French jails are ancient and foul smelling with dingy walls that do not permit hardly any light. After a man has ranckled in one of the filthy cells for a while he will do almost anything to get out.

Five of the city's bicycle cops swooped down on Horan and before he knew what was happening he was in the hoosegow, Variety's Paris correspondent says. The great iron doors clanged behind him and there he was allowed to stay incommunicado for two hours.

The thing that is worrying the scribes in Paris now is: Will the French officials employ similar methods in the future where a story does not exactly suit them?

Jack Conway and Slang

Though writing slang was a natural gift to Jack Conway, he seldom employed it in speech, excepting when with close friends. Jack never used slang at home where he lived with his wife, mother and cousin (girl). He could speak it freely with his wife, who is on Variety, through which they met, but his mother and cousin knew only the sparsest slang and not any more about the show business.

At one time Jack almost retired from slang writing. It was about the time the American Mercury called him America's slang master. He didn't seem wild over the honor. Without saying much about it, Jack showed it in his writings on Variety almost immediately. He commenced to write reviews almost severely straight and for him, in the high hat way. Asked to stick to his style and let the world guess about his other kind of English, Jack assented.

His fluency in slang was nothing short of remarkable. He was a fast typist and when at the machine rolled out his stories in slang without even a hesitation for a thought at any time. It is the belief in Variety office that there is no slang word or expression capable of being printed that Jack did not employ at one time or another in his stories, besides the unusual coinage he added of his own.

Sucker Song Ads

One of the monthly literary magazines catering to the writing craft contains a regular feature on "aids" to song-writing, the column conducted by a person unknown to the professional song-writing craft.

Carrying the column are numerous advertisements of the sucker variety, some offering song criticism and revision for a small fee, collaboration, song publishing or any of the many schemes to garner a few dollars.

One advertisement goes like this: "Best 50-50 song plan. Send poem for free examination and let me explain 50-50 plan in full. Don't let this offer pass by. Write at once and send poem." The advertisement is coded, indicating insertion in more than one publication, with the address as Thomaston, Maine.

Another, from Chicago, goes: "I have been associated with the big publishing companies all my life. I will help you get your songs before audiences and into music stores with beautiful title pages and fine orchestrations."

Still another coded ad, also from Chicago, goes: "Song writers, write for a real proposition. Learn the true facts. Act now."

Song criticism and revision in some of the ads is offered for as low as $2. Most of them feature the "50-50 plan."

Telegraph Changes

The new ownership regime of Morning Telegraph went in last week with Gene Fowler as managing editor succeeding Myer Solmson, retained as city editor. After the demotion Solmson took a two weeks' leave and left for Bermuda.

Other changes bring Ed. Sullivan, formerly with Hearst, in as assistant to Fowler, also the dropping of Martha Dreiblatt, feature writer and Mack, cartoonist, from the staff.

S. Jay Kaufman remains as dramatic critic with the new owners taking over his contract, running until next April. Johnny O'Connor remains in charge of pictures and vaude departments without contract as yet and will also do a daily Broadway column. Whitney Bolton goes from Herald Tribune to the Telegraph next week as film critic.

"Town in Review" which had been a front page feature of the sheet for years will be temporarily discontinued until the new owners close with an outside columnist for whom they are now dickering.

Fowler has carte blanche on reorganization.

Fan Mag For Sticks

A new fan magazine comes into existence next month, published by a Chicago concern known as Movie Romance. It is to be sold on a subscription basis only, with no newsstand circulation.

The idea of the publishers is to reach the rural communities in the same manner as Farm and Fireside publications. The publication will have one story each month on the most romantic picture made and a series of articles of "true romances" among screen couples.

No attempt will be made to dish the dirt.

Graphic Bars Variety

Macfadden's New York Graphic has blacklisted the name of Variety in its pages. By order of the m. e And so Variety would hear of it, the Graphic's m. e., when issuing the order, demanded that a copy be sent to Variety. The m. e. said that Variety doesn't like the Graphic, and that's why. If the Graphic bars everyone out of its sheet who doesn't like the Graphic it will have to print Macfadden's name all over the paper.

In the 50-50 way Macfadden doesn't appear much in love with Variety, either. Macfadden's True Stories has sued Variety for $50,000 for damages. It's the most modest sum named in a libel suit against Variety for some while. Likewise a slam in its way, since Macfadden thinks Variety could only hurt True Stories for fifty.

Variety printed in this department some weeks ago that True Stories had dropped off in sales. That simple little item, says Macfadden, cost True Stories an $18,000 advertising contract. What makes up the other $32,000 Variety doesn't know. Probably Mac's feelings.

Following Variety's publication about True Stories Mac's lawyer wrote in. Told about that $18,000 contract, said advertising agencies read Variety, etc., and also enclosed a form of retraction the counsellor said Mr. Macfadden insisted be printed. Lawyer was informed his or Mac's denial would be printed but there was nothing to retract.

After a while the lawyer said go ahead and see what you can do about this, just to please Mac. So Variety printed Mac, and his lawyer denied the circulation of True Stories had fallen off. Again the lawyer, who said the denial was worse than the original story, and enclosed find sworn affidavit of circulation filed with A. B. C. Print this or else——

The attorney was courteously advised that Variety thought a statement of circulation came under the heading of advertising; the page rate of Variety, etc. Then the suit

Only a summons was served, but after this the complaint should follow, obliging Variety to reply in its answer that its defense is justification. That means this paper believes it is prepared to prove that the sales of True Stories have fallen off annually for the past three years Only to give Mac's fable monthly due credit, it has picked up about 75,000 added circulation of late through Mac's use of the radio That's not for Mac's benefit, though, but to give publishers a line on what radio may do for them.

Talking about circulation and recalling Variety is a chill downgraphicway, that Macfadden daily has been unfortunate in having two writers who about control the tab's entire circulation. They are Walter Winchell and Ed Sullivan (sports). It's entitled to reward for Winchell, with whom it took a chance when starting, but on a small salary. Now Winchell is the highest salaried man on the Graphic, not excepting the m. e.

In fact, when W. R. Hearst gave an order to land Winchell for the Evening Journal it was not so much Winchell Hearst wanted as Winchell's following on the Graphic. Mac knew about that following, too, so he bid up Hearst and got Winchell at a price that started the en-

(Continued on page 20)

Best Sellers

Tabulations of best sellers in books from three carying sources shows a national and local variance. The Baker & Taylor Company, national jobbers and wholesalers, have the following tabulation for the past week:

FICTION

Silver Slippers	Temple Bailey	$2.00
Wild Horse Mesa	Zane Grey	2.00
Empress of Hearts	E. Barrington	2.50
Old Pybus	Warwick Deeping	2.50
Point Counter Point	Aldous Huxley	2.50

GENERAL BOOKS

The House at Pooh Corner	A. A. Milne	$2.00
Strange Interlude	Eugene O'Neill	2.50
John Brown's Body	Stephen V. Benet	2.50
The Buck in the Snow	Edna St. V. Millay	2.00
Hunger Fighters	Paul de Kruif	3.00

In New York and the metropolitan area, taking the Arthur R. Womrath, Inc., chain book shops as a criterion, their list of best sellers is:

FICTION

Strange Case of Annie Sprague	Louis Bromfield	$2.50
Old Pybus	Warwick Deeping	2.50
All Kneeling	Anne Parrish	2.50
Children	Edith Wharton	2.50
Squad	James B. Wharton	2.00

NON-FICTION

Goethe	Emil Ludwig	$5.00
John Brown's Body	Stephen V. Benet	2.50
Adventures of an African Slaver	Canot	4.00
Disraeli	Maurois	3.00
Strange Interlude	Eugene O'Neill	2.50

Another national source of best sellers is the American News Co. which goes into lesser but numerous hinterland channels which Baker & Taylor do not reach, such as newsstands, stationery stores, etc. The American News Co.'s tabulation is:

FICTION

Old Pybus	Warwick Deeping	$2.50
Harness	A. Hamilton Gibbs	2.50
Bad Girl	Vina Delmar	2.50
Strange Case of Annie Sprague	Louis Bromfield	2.50
The Children	Edith Wharton	2.50
All Kneeling	Anne Parrish	2.50
Silver Slippers	Temple Bailey	2.00
The Foolish Virgin	Kathleen Norris	2.00
Wild Horse Mesa	Zane Grey	2.00
Silas Bradford's Boy	Joseph C. Lincoln	2.00

NON-FICTION

John Brown's Body	Stephen V. Bennet
Buck in the Snow	Edna St. V. Millay
Abraham Lincoln (2 vols.)	Albert J. Beveridge ($12.50)
Strange Interlude	Eugene O'Neill
Francois Villon	D. B. Wynham Lewis
Goethe	Emil Ludwig
Beneath Tropic Seas	William Beebe
Graphic Bible	Lewis Browne
Memories and Reflections	Earl of Oxford and Asquith ($10)

Film Critics Defended

By Martin Dickstein

Martin Dickstein is conductor of the Slow Motion department in the Brooklyn Eagle.. Mr. Dickstein in the Sunday Eagle devoted his column to the following defense of the daily newspaper picture critics:

It has been called to the attention of this department that the sagacity, if not the very honor, of the motion picture reviewer has been laid open to question. Attack would be a better word.

The word is going around in motion picture circles (a method peculiar to word-going) that the ladies and gentlemen of the press whose duty it is to consider the worth of the weekly output of picture-plays are not adequately qualified for their jobs. It is whispered, even, that they are indifferent.

It seems, according to an enlightening article in Variety unmistakably labeled "Useless Film Critics," that "at a recent talk-fest where film reviewers on the New York daily newspapers were interrogated by a group of theatre men on the methods applied in reviewing pictures, admissions were obtained showing that few of the reviewers were aware of the principles of picture criticism." Moreover, it was more than definitely alleged that "motion picture reviews, either good or bad, exerted a comparatively slight influence on attendance . . . and that pictures which had been unfavorably received by the critics had often broken box-office records."

This should be something of a sensational, perhaps epochal, revelation of a terrible state of affairs. It just happens, however, that it is nothing of the kind . . . at least in so far as criticism and box-office records are concerned.

At the risk of being trite, I could mention the case of "Abie's Irish Rose." Obviously there was an instance where the opinions of the critics "exerted a comparatively slight influence on attendance." But Ann Nichols would know more about that.

There was the case of the photoplay known as "Flaming Youth." Without malice aforethought the ladies and gentlemen of the press were almost unanimous in the opinion that this photoplay embraced neither artistic qualities nor very much of that unfathomable element known as entertainment value. Oddly enough, "Flaming Youth" still stands high in the records of box-office triumphs.

More recently, there was William Fox's "Sunrise." Acclaimed by the professional critics as one of the really distinguished achievements of the contemporary cinema, graced with the artistic touch of Director F. W. Murnau and amply provided with dramatic and entertaining features, it was doomed from the first to become one of the major box-office failures of its season

And so it has been with not dozens but hundreds of other picture-plays. Criticism is not broad enough (nor is it required to be) to predict the success or failure of a given attraction purely from the standpoint of the man in the ticket window.

* * *

The New York motion picture reviewer, according to the findings of our attention-caller, "doesn't appear to know what it is all about." (The disclosure distinctly bears no reference to the film reviews on the Brooklyn papers).

It is as an innocent bystander, therefore, that this pulpiteer is moved to file at least a mild objection to what appears to be a malicious and unfounded allegation.

The professional movie critic I have found to be the most charitable and fair-minded of souls. The New York species reveals, moreover, a more than fundamental knowledge of his job. He may not always be correct in his findings, but invariably he tries to be fair. It is usually his uppermost determination to tell you whether he thinks a picture is good, bad or indifferent. You are not, of course, compelled to agree with his opinion. More often than not you may depend upon what he says.

It is the allegation of a certain group of motion picture theatre men that few film reviewers are aware of the principles of picture criticism—how photoplays should be fairly judged.

Very well, then, just what are the "principles of picture criticism?"

Should a photoplay be judged on the score of its story? Should it be assessed according to the merits of its direction? Is the acting to be considered? The photography? The sub-titles? Do the combined findings upon all these elements constitute the "principles of picture criticism?" Perhaps.

Unfortunately, motion picture criticism is not yet such an established form of endeavor that it can be guided by "principles." Nor, for that matter, are there as yet any concise principles of motion picture production. True, the making of movies has become very much of a standardized enterprise. But ask a producer or a director just what are the principles (however standardized) which must be considered in the production of a photoplay and you will be almost certain to learn that he has no very definite idea.

The contention among a number of local showmen is that a motion picture cannot be subjected to the same forms of criticism as a stage play; that all the writer is called upon to do is review and report rather than criticize.

With this I must also express a definite disagreement. If a photoplay cannot be subjected to the same forms of criticism as a stage play, why can't it? Even the more astute among the local "showmen" fail to offer sound argument on this point. It may be reasonably believed that they don't know. If the "showman" prefers the motion picture reviewer merely to "review and report" his attraction, it is an indication, I think, that he can't stand criticism.

One of the primary requirements of criticism is to point out faults when and where they exist. Defects cannot be discussed in the purely repertorial account. If there are shortcomings the reader, i. e., the prospective theatre patron, should know about them. Usually, he prefers to know about them.

In the naive manner of this department, it likes to believe that motion picture criticism is not altogether futile. Like dramatic criticism, it has a place, however infinitesimal, in the theatre's scheme.

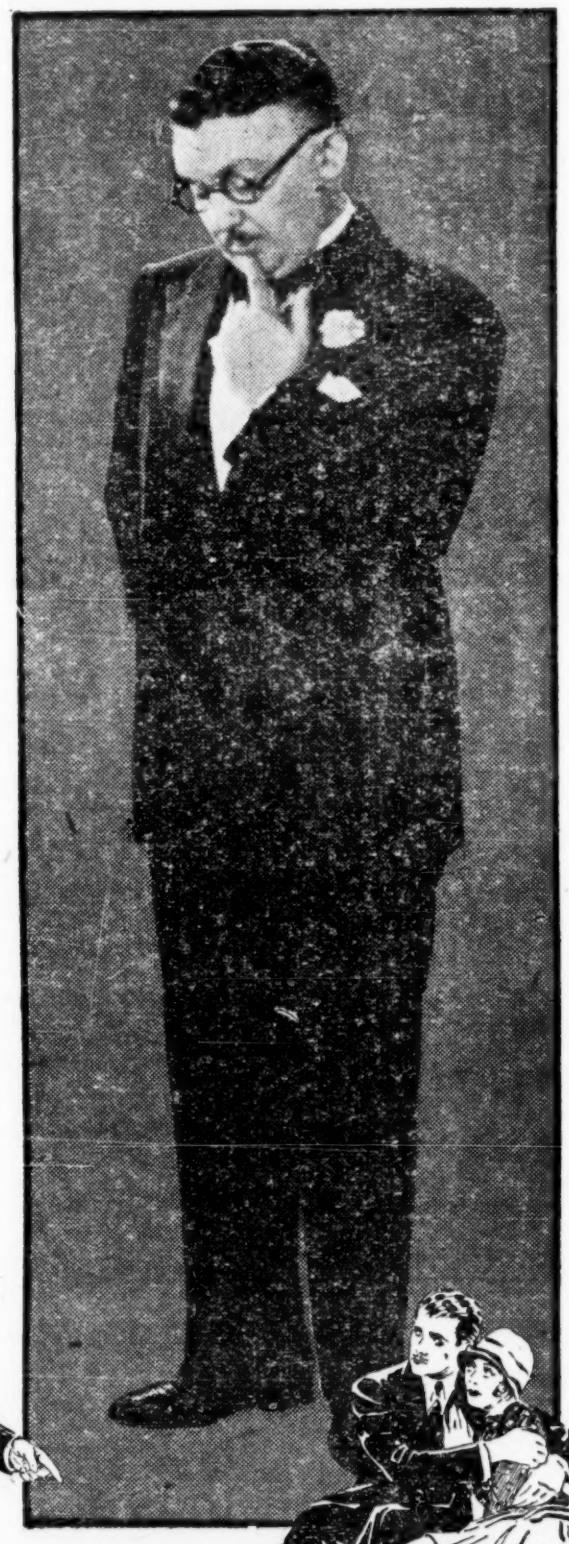
* * *

Apropos of the current taste in movie entertainment: "Four Devils" is doing capacity business at the Gaiety Theater, and they're standing up to see Al Jolson in "The Singing Fool" at the Winter Garden. "Dancing Daughters" broke all attendance records at the Capitol last week, and Billie Dove has become an important box-office draw in "The Night Watch."

THE GREATEST BOX-OFFICE SENSATION OF THE YEAR
MARRIAGE BY CONTRACT
A JOHN M. STAHL SPECIAL PRODUCTION
WILL CONTRACT MARRIAGE COMPLETELY DESTROY WOMANHOOD?
CAN WOMAN BE CONSIDERED AS PROPERTY?
IS CONTRACT MARRIAGE THE NEWER CIVILIZATION?
IS CONTRACT MARRIAGE A MENACE?
UNLIMITED IN ITS EXPLOITATION ANGLES
SYNCHRONIZED BY R.C.A. PHOTOPHONE
WITH MUSIC AND INCIDENTAL SONGS
WATCH FOR OUR THEME SONG
PATSY RUTH MILLER
LAWRENCE GRAY
AND A GREAT CAST
TIFFANY ONE
DIRECTED BY JAMES FLOOD
SRO
JACK SAVAGE
TIFFANY-STAHL PRODUCTIONS INC.
1540 BROADWAY
NEW YORK CITY

"Thrilling"-"Worth Seeing"-"Exciting" "A Film Knockout"-"Griffith at his Best"

-ringside opinions on "The BATTLE OF THE SEXES"



CHICAGO

DAILY JOURNAL: "Exciting, worthy and thrilling. One for the whole family. You'll like all of it."

AMERICAN: "You'll like it. Film worth seeing."

TRIBUNE: "Story holds your interest well."

CLEVELAND

PLAINDEALER: "Is a film knockout. Will make any box-office glad."

NEWS: "Masterful direction. A thoroughly enjoyable story."

DETROIT

EVE. TIMES: "Packs tremendous punch. Griffith at his best. You will grip the arms of your chair many times."

NEWS: "An engrossing tale. Great emotional scenes."

NEW YORK

MIRROR: "Rang the bell as movie entertainment."

AMERICAN: "Likely to keep box-office men active. Will stack up the shekels."

TELEGRAPH: "Exciting movie."

SUN: "Held my attention—one of the best of Griffith's recent efforts."

WINDSOR, ONT.

"Has an appeal for all classes. A new and different work for Griffith."

May be Obtained With or Without SOUND Effects and Musical Synchronization

D.W. GRIFFITH'S "The BATTLE OF THE SEXES"

with Jean Hersholt & Phyllis Haver
Belle Bennett, Don Alvarado, Sally O'Neil

From the story by Daniel Carson Goodman — Adaptation by Gerrit J. Lloyd

UNITED ARTISTS PICTURE

Member of Motion Picture Producers of America, Inc.—Will H. Hays, President.

Coast Extras Burning Up Over Studios' Alleged Labor Violations

Los Angeles, Oct. 23.

Hollywood picture producers face the possibility of being hauled before the California state department of industrial relations as a result of alleged frequent violation of regulations laid down last January, affecting extras. The mob of extras, who haven't been living any too luxuriously the past several months, are beginning to squawk and some of them have reached the point where they're about set to protest to the State Labor Bureau. As they figure conditions are such it doesn't matter much what the reaction is against them.

There are two state labor regulations said to be violated most frequently. One provides that if extras are called and for some reason or other, even if the reason is beyond the company's control, the company is unable to work that day, "a notice must be posted at the hour designated for the call, stating the set will not work and instructing extras to collect carfare. If not dismissed immediately, they shall be paid their regular wages." Three big studios are reported violating this regulation consistently. They are alleged to be keeping the extras on the lot, working them for an hour or two and then dismissing them with only one-quarter checks instead of a full day's pay.

The other regulation not being observed is one which provides that when extras have completed eight hours of duty on a set, and are held for at least another hour to turn in their wardrobe, they must be paid an additional quarter check for the overtime consumed. One company, using several hundred specially costumed extras, dismissed them from the set at six o'clock. All had to turn in their costumes before they received their okayed checks to be cashed. Owing to the length of the wardrobe lines, it was an hour and a half before they were lined up in front of the cashier's window, and they were only given a single check. One of the extras protested volubly and threatened action. His name and address was taken and the next day he received his extra quarter check by mail. So far as is known he was the only one to collect. He did not cash it, but has held it for future reference as evidence of the company's admitting it was in the wrong.

Claim Practice Is General

Practice is reported as general among the studios who frequently use big mobs. That the extras have not protested long ago is attributed to their fear of being blacklisted. The regulars among the extras are also hot under the collar concerning the alleged practice of another of the main studios. All of the larger studios are supposed to take their extras from the Central Casting Bureau. However, this studio is said to have a list of about 60 people, not registered at Central, who are given work regularly by individual calls from the studio. When the day's work is over, the checks for these people are said to be sent to Central Casting which stamps its official okay on the checks and they are then issued. And the regulars are pretty much burned about it.

Dramatic Heart Beats

Los Angeles, Oct. 23.

The new bag of tricks has started to sprout on the recording and reproduction of sound. Two novelties have been worked out at Pathe, one being described as a dissolving voice in a trial scene, although Warners also had this in a similar sequence in the "Lights of New York."

The other is a more delicate matter. Alan Hale and Phyllis Haver are at the bedside of a sick baby listening for its heartbeats. The audience hears them, too, by the aid of amplification. As the man and woman tensely lean over the bed the beats become fainter and slower. Then, after a moment, the beats gradually come back to normal.

Change was accomplished by removing bits of the sound track.

Small's Film Series

Los Angeles, Oct. 23.

Eddie Small is again going to produce pictures on his own. He is furnishing production headquarters at the Columbia studio.

Small's plan is to make a series for national release. If the national release companies do not market these pictures, Columbia is to release them as specials. Pictures will cost upward of $125,000.

Lester Cohen Returning

Los Angeles, Oct. 23.

Lester Cohen, former poet, novelist and newspaperman, leaves the Paramount scenario department Nov. 1 to return to New York and finish a new novel.

Cohen was lassoed by Herman Manckiewicz on one of his literary forages and is rated by Manky as one of the scribblers that made good.

Stanley Lead in Color

Los Angeles, Oct. 23.

Forrest Stanley will play the male lead in Technicolor's two reel version of "Madame DuBarry."

F. N. Expect Changes

Reports that Warners will consolidate First National and Stanley circuit offices with their own on 44th street persist, despite the complete denial of such a move made last week by H. M. Warner to Variety. An official order to stand by for the consolidation has been circulated, it is reported.

In the Warner offices as well as those of First National is heard that moving day for Stanley and First National will be immediately after the first of the year, and that the Madison avenue quarters will be sublet for the remaining five years of the F. N. lease.

Harry Warner's statement that the right men and women will be better off than ever under the new regime is providing little assurance to smaller First National executives and job-holders. His declaration that the scythe will swing only on politicians and gentlemen of unbusinesslike methods proves added fuel to discomfiture in many of these sources.

First Nationalites in the commonalty are certain that their ranks will be considerably leaner before another month. Especially the boys who are pulling down big salaries. Even Warnerites, who seem to have gotten an earful of some of the figures passed weekly to smaller First National executives, pant when they start to compare them to their own.

As one of the first moves in getting First National Warnerized, three Warner auditors have been over on Madison avenue during the past week, going over the sheets.

AFTER POLARIZED LIGHT

W. E. Dissatisfied With Glow Tube —L. A. Inventor's Blanket Patent

Los Angeles, Oct. 23.

Western Electric is developing a system of recording sound on film by use of polarized light. This is according to word received here from the recent convention of the Society of Motion Picture Engineers at Lake Placid, N. Y.

An engineer here suggests the reason for the move in W. E.'s dissatisfaction with results from the glow tube now being used for Movietone. Delmar Whitson, local inventor, and in the sound field for a dozen or more years, holds a blanket patent for recording a sound on film by the use of polarized light.

Can.-F. P. Stock Up

Toronto, Oct. 23.

Stock of Famous Players Canadian Corporation has been showing consistent jumps on the Canadian markets following the best financial report in the history of the company, presented in August.

Organ as Time Saver

Los Angeles, Oct. 23.

Con Conrad, Sidney Mitchel and Archie Gettler, song writers, who arrived on the Fox lot this week to care for the theme song end of several forthcoming productions, innovated the traveling songwriting idea by purchasing a portable organ of the Salvation Army type.

They composed several numbers while coming West.

T-S "B'WAY FEVER"

"Broadway Fever" is the title adopted by Tiffany-Stahl, to supplant its former "Applause."

"Applause" is the title of a recent popular seller by Beth Brown. A possible clash over the book's name induced T-S to defer to the authoress.

GRAVES' FOLLOW-UP

Los Angeles, Oct. 23.

Ralph Graves is writing his own story for "The Flying Marine," in which he will appear for Columbia. This is a sequel to "Submarine."

Jannings' Vaude Film

Los Angeles, Oct. 23.

"Ellis Island," scheduled as Emil Jannings' next for Paramount, has been shelved. In its place he will do a story of the circus and vaudeville, tentatively titled "The Feeder." Lewis Milstone will direct.

Modest Director

Los Angeles, Oct. 23.

There's a modest director out at First National. Screen credit for the adaptation and continuity of "The Haunted House" goes to Richard Bee, who is Benjamin Christensen, the film's director. He wanted to avoid the repetition of his name. Same course will be followed in his succeeding picture, "Seven Footprints to Satan."

When he writes a story in which he plays, Doug Fairbanks lists himself as Elton Thomas, Mary Pickford takes the name of her grandmother, Katherine Hennessy and John McCormick hides behind the nom de screen of John Emmett. But so far as known, Christensen is the first director to shy at his own name twice on the screen.

U's "Broadway" Stage

Los Angeles, Oct. 23.

Universal is the first company to build in a permanent form a sound stage primarily for one production. In order to allow more room than the orthodox 75 x 100 sound stages, U will erect for "Broadway" a stage 150 x 150, with a clearance of 50 feet in height. It is flying in the face of expert opinion that the smaller dimension is necessary to avoid vibrations.

Once before Universal built a stage for a single picture, but constructed it to last. That was for "Phantom of the Opera." In spite of efforts to give the structure a "letter," like similar structures on the lot, it remains the "Phantom stage."

Tom Mix Laid Up

Los Angeles, Oct. 23.

Tom Mix has been out of FBO's "The Drifter" for several days due to a burst blood vessel in his leg, complicated by a bad cold.

Taking a flying mount in his previous picture he dodged a low-hanging limb and badly scraped the inside of his leg. The injury was given emergency treatment and forgotten. Recently there was evidence of infection.

When he insisted on doing a stunt he caved in at its conclusion and was taken home. A doctor told him to keep off his horse for the present.

F. N.'s 9 in Sight

Los Angeles, Oct. 23.

Beginning Nov. 1, First National studios will resume their usual production and have nine features in work not later than Dec. 1.

Pictures scheduled in their order are "weary River," "Man of the Moment," "Seven Footprints to Satan," "Children of the Ritz," "Saturday's Children," "Bluffer," "That's a Bad Girl," "Comedy of Life" and "Sh! the Octupus."

KING'S NEW CONTRACT

Los Angeles, Oct. 23.

Burton King's new producing contract with Excellent calls for the delivery of 17 features on the 1929-30 program and three more to be completed on his 1928-29 contract.

King is expected to sign after certain clauses pertaining to advances are ironed out. Agreement gives him exclusive rights to make all the pictures to be released on Excellent's program next year.

Del. Film Corps. Offering Stock for Sale in New York

Albany, N. Y., Oct. 23.

An issue of common stock of the Hollywood-Argentina Cinema Corporation is to be floated in New York State, two dealers having been licensed by Secretary of State Robert Moses to handle the flotation. They are Burns and Beyea of 27 Beaver street, New York City, and Gilligan and Company of 24 Stone street. Hollywood-Argentina Cinema Corporation is a Delaware concern, with New York offices at 27 Beaver street.

An issue of common stock of the Cinematic Accessories Company is also to be offered investors in New York State. W. Harrison Cole of 509 5th avenue is licensed to handle the same. Cinematic Accessories is a Delaware corporation, with offices at 509 5th avenue, New York.

The Picture Transmission Corporation, Delaware concern with New York headquarters at 11 East 44th street, has been licensed to float an issue of its own stock in New York State. Common stock, no par value, is to be offered for sale.

A fourth issue for flotation in this state is that of Acoustic Products, whose common stock, without par value, is being handled by E. F. Gillespie and Company, of 111 Broadway, as syndicate manager. Acoustic Products has headquarters at 50 West 57th street. A Delaware corporation, it notified the Secretary of State that 778,224 shares of common, no par value, had been listed (N. Y. Curb).

All of the above actions were taken in accordance with provisions of the General Business Law designed to protect New York State investors in the public sale of securities.

"WHEEL OF LIFE" 75%

Los Angeles, Oct. 23.

Paramount will make "The Wheel of Life" story of English army life by John Farrow.

It will be 75 per cent. dialog but following new custom of most of producing companies, a complete silent version will be shot simultaneously.

Richard Dix and Florence Vidor will be co-starred. Victor Schertzinger will direct.

'FIVE O'CLOCK GIRL'
Starring
Marion Davies
In Production Nov. 15
To Be
Directed for
M-G-M Release
by
Alfred E. Green

HERMIE KING
Musical Master of Ceremonies
New Oakland, Oakland, Cal.
Direction Fanchon and Marco

GALE QUADRUPLETS
JANE - JUNE - JOAN - JEAN
FEATURED IN
FANCHON AND MARCO'S "HAPPY IDEA"

THE ROMEROS
John and Judith Carlos and Oscar and Alma Malvina
ALL ONE FAMILY Our Fifth Year with Fanchon and Marco
Now with
FANCHON AND MARCO'S "ARTIST'S IDEA"

Theatre Managers Wanted
LARGE theatre organization has opening for a number of real showman-managers. Looking for aggressive men only who can exploit, publicize and put their shows over with a bang! Bright future with possibility of division managerships.
Apply by letter, mentioning present and past connections, references and salary desired. Correspondence strictly confidential.
BOX No. 90
VARIETY, New York

MURIEL STRYKER
OF ZIEGFELD FOLLIES FAME
RETURNS AS A FEATURE WITH
FANCHON & MARCO
IN
"SAXOPHOBIA"
Now Touring West Coast Theatres

900-Hour Marathon Dance Does $25,000 Wkly.; Bangs Show Houses

Omaha, Oct. 23.

Over a month since Omaha's dance marathon began.

A fake wedding (attended by about 3,500) has been pulled and exposed. The affair has nearly thrown the American Legion post into pitched battle with one of the city commissioners because another organization got the chance to promote the marathon; one Omaha newspaper has started to refuse both news and advertising of the derby; the marathoners have had to give up the municipal auditorium to make way for the annual food show; a dancer has been disqualified for socking his fair partner and knocking her out, and families are being broken up because mother sits at the marathon while the old man sits at home, hungry.

And seven couples, after nearly 900 hours of "continuous motion," shuffle serenely on.

Theatre managers cry, and with cause. For the past three weeks the marathon has been reported doing more than $6,000 gross on a Sunday and an estimate of around $25,000 weekly, more than any house in town can do.

Free Acts

Orpheum, Publix and Pan acts have been permitted to strut their stuff before the applauding thousands, foolishly thinking that they are getting their theatre "publicity." In reality they have been killing business, because the marathon for 50c put on a bigger show than any of the theatres. And you can bring your lunch and stay all day.

The fake wedding was pulled after a real hitch-up between two of the combatants had packed the house. Charles W. Savidge, aged "marrying parson" of Omaha, was asked to perform the ceremony, and then went through with the mockery fearing that people would "tear the place down" if the truth were told. The alleged bride and groom got $200 in cash and a number of merchandise prizes. Both left town before the story broke.

Omaha, which laughed when the first bunion derby went busted across the river in Council Bluffs has gone nuts over this thing. It is reported that two others are being contemplated.

Gimmick on Auto

Los Angeles, Oct. 23.

Continual discussion of microphones, amplification and a thousand other scientific gadgets employed in the making of talkers is gaining such headway that a number of Hollywood actors are going nuts over the timely topic.

One actor has gone so far as to employ a sound expert to devise a gimmick to put on his automobile that will amplify his voice to warn pedestrians in place of a siren.

Sunday Propaganda Film Claims a Few Endorsers

Even though a two reeler titled "Liberty" is said to be propaganda for Sunday opening, the Hays organization considers William L. Mann, its accredited promoter, presumptuous in announcing that Hays, among others, will sponsor it.

At the Hays offices it was said that no one had seen the film or had been informed about it, except indirectly, and that an investigation is now being made. They will insist upon seeing the film before expressing an opinion to the promoter.

Mann, who could not be found at 130 W. 46th street, said to be his address by Hays officials, stated on a mailed typewritten card that his short would be given free of charge to film houses providing expressage was met. Other organizations which he said will sponsor his film include the Baseball League of America and the American Federation of Labor.

JACK WARNER'S F. N. OFFICE

Los Angeles, Oct. 23.

First National studio's directorial conference room formerly occupied by Watterson Rothacker is being refurnished. It will serve as an office for Jack Warner.

He will divide his time between there and the Warner studios as chief production executive.

BACK TO COLOR SHORTS

Los Angeles, Oct. 23.

After selling its first five-reeler "Lief the Lucky," to M-G-M, Technicolor is resuming its program of short subjects for the same releasing firm.

"Life of Mme. DuBarry," is next. This is in line with Technicolor's "Great Adventure" series.

"Speak Easy's" N. Y. Scenes

Fox's talker, "Speak Easy," will have some of its scenes taken in New York, with most of the interiors made at the Hollywood studio.

Ben Stoloff, director, is in the city, casting the picture. Jos. A. Valentine is on his way east to camera the exteriors.

Blue, McAvoy, Co-Stars Again

Los Angeles, Oct. 23.

Monte Blue and May McAvoy again will be co-starred for Warners in "From Headquarters," by Samuel Hartridge, upon the completion of their present picture.

Harvey Gates is writing the scenario and Howard Bretherton will direct.

Story is of Central American adventure and revolution.

$976,600 Gross for "Wings" at Criterion

"Wings" leaves the Criterion this Friday (Oct. 26) to open at the Rialto on a grind the next morning (Saturday) after having played to $976,600 in 63 weeks on the 44th street corner. This allowing the picture will do $10,000 in its final week. Totaling the road show receipts and the Criterion the picture had a gross of $2,424,300 Oct. 20 for its $2 career.

The Criterion now becomes an exploitation house for Paramount. It will play pictures on tentative eight weeks bookings to be guided by business. First will be "Interference" opening Nov. 16.

Pictures playing at the house will continue to be handled by Albert Gray, head of Paramount's road show department. Following "Interference" comes "Night Club," "Drums of Oude" (under a title change), and then, "The Letter."

Theatre goes dark to be renovated and to have its capacity increased, due to all incoming fims being either sound, dialog or both. Whether the oversized screen is to be retained has not been decided. If not, this will open up certain seats unused during the "Wings" run because of the big sheet.

Three road units of "Wings" closed Saturday at Dayton, Birmingham and Atlanta, with the last of the 11 companies out withdrawing from the field Nov. 11, at Louisville.

F. N.'s at Warners'

With the Warner-First National tie-up barely clinched, the Rossheim company this week is already utilizing the Warner sound studio in Hollywood for the first of 37 pictures, which it now announces will be sounded

Before the Warner buy-in, First National had planned to sound 31 pictures in studios of its own in Burbank. Of these no number had been set for complete dialog. Under the Warner arrangement 26 of the new schedule have been marketed as 100 per cent talkers.

"The Barker," is the first of the First National pictures to go to work in the Warner studios. It is claimed at First National home office that not all of the company's pictures will go the Sunset boulevard way; that the Warner place will be used only until the completion of Burbank sound stages. They expect this in another month.

MINDLINS' VALENTINO

New House So Named—Memorial Club Buys In

Chicago, Oct. 23.

In recognition of an important stock purchase by the Chicago Valentino Memorial club, Mindlin Brothers are naming their proposed new sure-seater on Chicago Avenue the Valentino Memorial theatre.

This 300-seet house is to be constructed by George Farr on the Ansonia Club site. Mindlins have signed a 20-year lease effective in February. Theatre will have a small projection room with a complete file of Valentino films which may be utilized by individuals or parties for a nominal fee to cover payment for the operator.

Terms governing the stock purchaes by the Memorial Club stipulate that the house must present at least one Valentino film a month, also a perpetual light in honor of Valentino will be outside the theatre. Ben Mindlin originated the idea.

"ELLIS ISLAND" OFF

Los Angeles, Oct. 23.

Paramount has rejected "Ellis Island" as an Emil Jannings story and is trying to obtain another script. It is possible they will remake "The Montebank," in which Ernest Torrence starred about three years ago.

Lewis Milestone borrowed from Caddo to make the Jannings picture is drawing salary on a pay or play contract while the story hunt goes on.

Oriental, Portland, Running

Portland, Ore., Oct. 23.

Tebbet's Oriental is continuing to operate indefinitely on a first run independent policy. Mixed reports stated the Oriental would close, but this applied to Universal's Columbia, which closed here a week ago and remains dark.

Oriental has been enjoying steady business.

Over-Capacity Party

Los Angeles, Oct. 23.

Demonstrating the informality of Hollywoodians when a party is being given is the tale of Phyllis Haver's experience when she issued 175 invitations to an evening reception at her Hillside home.

Thinking some of the boys and girls might ask at the last minute to bring a friend, she made provision for 225.

The evening had hardly begun when she was told that the number of guests had exceeded 400.

Two emergency calls to one of the local caterers were necessary before the guests were fed.

J. C. Paper Boycott

Fifteen theatres have slammed a boycott on the Jersey Journal theatre advertising columns for the past week, as result of continuous slams the paper has made on the theatre men, in connection with probe of Sunday-opening graft in Trenton, as well as other attacks, by ministers, etc.

Stanley-Fabian made up for lost publicity by putting out throwaway tabloid in conjunction with "The Terror," also mentioning all its other houses. Jack Keale, of State, secured time on WKBO for his advertising, slipping on orchestra and organ selections nightly. Other houses have been offered time by him and will accept.

Film, 1-Hr. Tab and 50c Top, New House Policy

Los Angeles, Oct. 23.

Under the new policy, Nov. 2, the Broadway Palace, recently taken over by G. F. Metzger, house will offer four shows daily, with one-hour tab on stage and a first run picture. House has been showing second and third run films, without stage acts. New scale 25-75, latter for boxes. 50c top on floor.

Policy will be to run each tab and feature for two weeks. Leo Le Blanc, staging the musicals, is arranging the tab versions. Nadine Wayne, Douglas Keaton, Al Garry and Ken Brown are principals, with 18 girls in line.

Ed Pomeroy will conduct house orchestra of 10 pieces.

Kalford Firm Takes Over Young-Whitney Houses

Utica, N. Y., Oct. 23.

Capitol, Ilion, pictures, is now being operated by Kalford Theatres, Inc. Latter firm has just taken over the operating of the theatre and the building and other interests of Young & Whitney, Inc. Officers of the new merger of Kallet and Connefort interests, making a 200 chain theatre outfit in New York and Pennsylvania, are: president, F. C. Walker, New York; vice-president, Robert Pierce, Ilion; secretary and treasurer, M. J. Kallet, Oneida; director, F. C. Whitney. Real estate of Young & Whitney is not involved, still being held by the holding company.

BOSTON STRIKE SETTLED

Boston, Oct. 23.

An agreement has been reached between Boston musicians, union and the New England Theatres Operating Corp. over misunderstanding.

A week ago Saturday the Union ordered its members to withdraw from the theatres operated by the corporation. Since then they endeavored to ascertain their status in the light of the innovation of talking films and sound effects being introduced into the theatres.

Some Talk About Many Film Things at Toronto

Toronto, Oct. 23.

Opposition to picture censorship, continuance of amusement taxes in Canada and music taxes in the United States, declaration that sound pictures are here to stay, and the warning that an effort would be made to have the United States Government control the entire picture industry were made before the Motion Picture Theatre Owners Association at its ninth annual convention here, Oct. 17-20.

The suppression of sex hygiene films was urged by President R. F. Woodhull, who insisted they were "but thinly veiled commercializations of unpleasant subjects masquerading under the head of instruction."

W. Grove Smith, Canadian fire marshal, read a long paper on safety in picture houses, condemning the present type of fire escape as unsafe.

In giving the report of the board of directors and national legislative committee, A. J. Brylawski, of Washington, warned the convention that Federal control of the industry would be attempted in the United States by October, 1929. Brylawski got cheers when he told the powwow the Lord's Day Alliance campaign to close all picture houses on Sundays had been temporarily checked. He said this effort was backed by $700,000 in real cash.

George Harvey, President of the Association of Motion Picture Advertisers, declared that from the producers' standpoint no better medium of advertising was possible than through the theatrical trade papers because the appeal was direct to the interested party.

Fred Desberg of Cleveland urged the small-town exhibitor to get his house wired as quickly as possible because the sound picture was here to stay and would eventually be perfected.

M. A. Lightman of Eldorado, Ark., said sound pictures were the greatest weapon ever placed in the hands of the industry and urged that written titles be abolished, but that dialog be kept to a minimum. He felt that the "Main street mind" would be the most benefited by sound pictures.

Exterior Installation

Newark, N. J., Oct. 23.

Capitol is making an outside installation of Phototone for ballyhooing. It will be used for "Exposing the White Slave Traffic."

A. Johnny Mack, formerly manager of the Empire here, is ahead of this film.

Charles Althoff

"VARIETY"

"As perfect a characterization as was ever portrayed on any stage."

Add. Care Jerry Cargill, 1560 B'way, N.Y.

LUCILLE PAGE

FEATURED IN

FANCHON and MARCO'S "HAT IDEA"

with CHARLIE MURRAY

KADER

ARABIAN WHIRLWIND

FEATURED IN

FANCHON and MARCO'S "NIGHT CLUB IDEA"

ADELE FLORENCE

KELLOGG and LEWIS

"Campus Capers"

WITH "COME ON, RED," A PUBLIX UNIT

PRODUCED AND STAGED BY WILL J. HARRIS

THIS WEEK, ORIENTAL, CHICAGO

Week Oct. 27, Paradise, Chicago — Week Nov. 10, Norshore, Chicago

Week Nov. 3, Harding, Chicago — Week Nov. 19, Norshore, Chicago

With Balance of Publix Circuit to Follow

Direction WILLIAM MORRIS OFFICE

Here's A Tip-off To Something Hot

New York, October 19, 1928.

Detective Bill McGillicuddy.
Police Headquarters.
Dear Bill:

This is in the reference to the last time you pinched me for rolling a wad during the rush hour. You remember me and you got talking then about the movies, and how you said they ain't been many pictures that done right by a detective, and I says the same is true of us dips.

Well at last the Fox company has gone and done it. They have turned out a picture called "Romance of the Underworld," which is just like old home week for the crooks. Honest, it's so real I got to looking for some of my pals in it. The actors all acted so regular that most of them was entitled to do a stretch up the river for it.

You remember "Dressed to Kill," Bill, and how you said that was a smooth piece of goods. Well, this new picture goes it one better, so you'd think it was a news reel of how one of the mobs spends its working hours. This film has things that even the tabloids don't let on about.

They is a dick which is acted like a sweet cookie by a bozo named Robert Elliott. He is such a regular guy, as bulls go, that I wouldn't mind being put in stir by him myself. He ain't just a piece of cast iron. He is good humored and he kind of lounges through the picture like it was his day off and he wasn't really out to make a record with pinches.

He is so much like you, Bill, that I wouldn't be surprised if somebody had tipped off the Fox people that you was around and they had you do your bit in pictures. He cops the wrong party, but you and me know that has been done, don't we, Bill? But in the end he makes everything K. O. by letting one crook give another the works.

The crook that gets his is the kind of lizard that makes his living off the girls in one them night parlors where they feature the laughing gas. I won't call him by his right name, because I understand it is against the law to send words like that through the mails. And I got a respect for the law, nine times out of ten.

This palooka is so mean he actually drives one of his molls into leading a straight life. This broad is Mary Astor, only she ain't really a broad. I sure felt sorry for that jane, specially when she cried, and if I'd been there myself when she was in trouble I would of give her the nearest wallet handy to help her out.

When she marries the right guy and this palooka tries to shake her down, he gets the berries from a dip that is a dip. A credit to his crowd -- you know there's that kind. I'M TELLING YOU.

Why am I spilling this to you? Well, I know you'll like "Romance of the Underworld," and if I tipped you off to it, maybe you wouldn't bear down on me the next time you grabbed me.

Don't drink no knockout drops.

Denny (the dip)

Red, raw meat, daring, true to life.

WILLIAM FOX
Presents

ROMANCE OF THE UNDERWORLD

Irving Cummings Production with Mary Astor
Robert Elliott Ben Bard John Boles

Screen story by Sydney Lanfield and Douglas Doty,
Suggested by Paul Armstrong's play. *Synchronized or Silent prints*

Here's FOX again with heavy sugar for Your Kitty !!

U.S. NAVY CO-OPERATION WILL PUSH

OVER FOR A BOX OFFICE TOUCHDOWN

WITH the co-operation of every recruiting station of the U. S. Navy, "ANNAPOLIS," the spectacular picturization of midshipmen life, is all set to crash through for a *Box Office Touchdown.*

Every main station and every sub-station in the U. S. has been ordered by the U. S. Navy authorities to give all assistance in their power to exhibitors showing "ANNAPOLIS."

The U. S. Navy is posting thousands of one-sheet posters advertising "ANNAPOLIS."

The Navy is giving the use of every "A" board in the country to exploit "ANNAPOLIS."

Captain F. H. Poteet, in charge of Navy Recruiting Service at Washington, D. C., is instructing every recruiting officer in the U. S. to co-operate with Pathe Branches and exhibitors on "ANNAPOLIS."

SOUND

OR

SILENT

Pathé Picture

TRADE MARK

Members of Motion Picture Producers and Distributors of America—WILL H. HAYS, President

Dembow Suggests to Publix Mgrs. How to Hold Trade Election Night

Below is a letter by Sam Dembow, Jr., appearing in Publix Opinion last week, addressed to the resident managers of the Publix chain. Publix Opinion is the confidential house organ of Publix Theatres. Mr. Dembrow's letter is reprinted by permission.

The purport of the Dembow letter is to hold business on Election night. It reads:

It has been decided after discussion that unless something is done to overcome the competition of radio on Presidential Election night, business in our theatres will in all likelihood be at low ebb.

To remedy this, the suggestion is made that Publix Theatres furnish election returns to patrons.

You are requested to contact the promotion manager of your best daily newspaper, and make an agreement with him to furnish you FREE with election returns. Make sure his service is EXCLUSIVE to your theatre. He will receive advance promotion on your screen, telling patrons that election returns will be furnished in your theatre at brief intervals, with important news bulletins, through the courtesy of The Daily Newspaper. The newspaper will doubtless print several promotion-stories and promotion display-ads on the stunt, as it is a mark of enterprise on their part—and you cash in on it.

We want to know what theatres will make this tie-up. Therefore, within the next few days, you are urgently requested to visit your leading newspaper, and make this deal, and to notify A. M. Botsford whether you succeeded or not.

If you succeed, of course you'll advertise the fact in advance.

If you fail, you may be able to make the deal with the secondary newspaper. Or install a radio to get the news to furnish the audience the information. Serve the returns to the audience in such a manner as not to be a nuisance or constant interruption. Do it in slide bulletins between each program-unit.

In either event, please let us have an immediate report on the matter.

On the last elections in most big towns, the newspapers engaged in a bitter competition to get their returns in the theatres, as a newspaper promotion stunt for the effect the enterprising service has on circulation. Therefore, if you sell the idea correctly—by asking the newspaper if they don't want to beat their opposition to it by settling it definitely this far in advance—you'll put it over. Make sure it is free and exclusive.

Sam Dembow, Jr.

B. & K. Engineers Walk Out in Janitor Dispute

Chicago, Oct. 23.

A dispute between the Operating Engineers, Local 629, and the Chicago Janitors' union caused the engineers to walk out of all Balaban and Katz houses. Argument between the two labor organizations involves the operation and maintenance of ice machines, cooling plants and boilers in theatres.

Both organizations were brought together through Tommy Maloy, motion picture operators union, who called in James Graham, international vice president of the engineers. Graham got together with Tom Burke and Con Shea of the Janitors. Meanwhile, the engineers, who have had men picketing theatres with a sign reading "unfair to organized labor," have changed this to "unfair to engineers union, Local 629." Pressure was brought to adjust the reading.

AL LYONS
AND
NEAL CASTAGNOLI
Featured in
FANCHON and MARCO
IDEAS
LOEW'S STATE THEATRE
LOS ANGELES
INDEFINITELY

TRADO TWINS
Hitting on All Sixes for
FANCHON adn MARCO
Regards to Our Friends

Cooneys May Be In On New J. & B. Co. of Ind.

Indianapolis, Ind., Oct. 23.

Previous reports that Cooney Bros., deposed heads of the bankrupt National Playhouse circuit, are serious in their plans to make an important comeback in show business are substantiated in the incorporation under Indiana laws of the "J. & B. Theatre Company" last week. State records list the capital common stock at $10,000.

Cooney Bros. are not named in the corporation papers, with Harry P. Munns, Jack Dwork and Albert Goldman apparently the heads. Messrs. Munns and Dwork are of a Chicago law office and not interested in theatre operation, while Albert Goldman formerly was associated with the Cooneys when they operated National Playhouses. "J. & B Theatre Co." title is explainable in that the first names of the Cooneys are Jack and Ben.

Over a month ago Cooneys leased the Drake theatre in Chicago and are reported doing moderately well with it. Last week they took over the Gary theatre in Gary, as the second of a contemplated string. Both houses are well above shooting gallery classification, although not de luxes.

Cooney Bros. are the founders of the National Playhouses circuit of 10 theatres, including the Capitol and Avalon. They were ousted by stockholders because of alleged mismanagement and the circuit was declared bankrupt. At present it is being operated in receivership by the Chicago Title & Trust Co., with James Costen managing. Bonded indebtedness is estimated at $3,500,000.

Marks-B. & K. Trial Nov. 27

Chicago, Oct. 23.

Date of trial in Marks Bros.' restraint of trade suit, brought against Publix-B. & K. and 24 other defendants, was set last week for Nov. 27 by Federal Judge James Wilkerson.

Whiteman in U Talker For 40% of Profit

Paul Whiteman takes his orchestra, entire staff of arrangers headed by Ferdie Grofe, and L. Wolfe Gilbert and Mabel Wayne, songwriters, to Universal City with him Feb. 15 to star in a Universal super-special 100 per cent. talker, titled "The King of Jazz." Whiteman is receiving 40 per cent. of the net profit on the picture, with a large guarantee.

The talker arrangement between Whiteman and Universal may be permanent. Fox Movietone has been also interested in the jazz king for similar duties.

Grofe will score and synchronize the talker and Gilbert and Miss Wayne, authors of "Ramona," "Jeannine," and other Feist picture theme songs, will contribute the special ditties.

James F. Gillespie, Whiteman's business and personal representative, closed the deal with Carl Laemmle and Nat Goldstone at the Harmony Club, New York.

Whiteman is on a concert tour under F. C. Coppicus' direction and is due back in New York Dec. 17.

Publix Retaking Coast Houses and Direction

Arrangements for the resumption of Publix direction over its west coast and northwest houses are now pending, awaiting the arrival of Harold B. Franklin, president of West Coast Theatres circuit. Franklin is due in New York early in November.

Publix will take back its Los Angeles, San Francisco, Portland and Seattle houses but on what date has not been determined. R. E. Crabill will become general manager for those houses, with it reported that Ed Olmstead will handle all advertising and publicity from the western end.

Pushing in Sunday Shows at Utica, N. Y.

Utica, N. Y., Oct. 23.

Sunday vaudeville, by that or another name, may soon be a reality in this town. Syracuse, 50 miles away, has had it a long time.

Sim Allen, manager of Schine's Gaiety, just reopened, began plugging a Sunday "concert" in addition to the picture.

Possibly to counteract the Schine vaudeville draw, which is heavy, the new Stanley began using illustrated space in the papers to announce a stage attraction, the Farasof Dancing Girls. These presentations will show Sundays, too.

HARDING'S ANNOUNCEMENT

Chicago, Oct. 23.

First sound program at the Harding this week was presented with official announcement that the house is now under direct management of Balaban & Katz. Previously it has been identified as a Lubliner & Trinz house, a subsidiary of B. & K.

No changes in personnel. Wiring is not replacing the stage band policy, with Al Morey continuing as m. c.

FOX'S XMAS NITE PREMIERE

St. Louis, Oct. 23.

Plans to open the new Fox theatre here Christmas night have been announced.

Harry Greenman, twice manager of Loew's State, is reported chosen to manage the new house.

Wilk at N. Y. Exch.

Ralph Wilk has been made manager of the New York Exchange for Vitaphone.

Jack Keegan, formerly in charge, has gone on the road for Warners to check up on the Vitaphone exchanges nationally.

Canadian Film Ready

Washington, Oct. 23.

Canadian International Films is about ready to release its first feature, "Carry on, Sergeant." Nov. 10 has been set for a first showing, says Asst. Trade Commissioner Wm. P. Sargent, Jr.

Dave Loow's Coast Trip

Los Angeles, Oct. 23.

Dave Loew, film buyer for Loew's, arrived here this week from the East for a three-month stay.

He made the trip across country by automobile.

Quiet Sound

Los Angeles, Oct. 23.

Just to show what the entrance of sound with its unsettling reverberations will do —and the general lassitude here is ascribed to nothing else—a Culver City studio woman remarked:

"It is so quiet here I am getting tired listening to my own heart beat—it's such a change from Universal City."

Decision About Ready In W. C. Trade Matter

Washington, Oct. 23.

Saul E. Rogers, representing William Fox as now having control of the West Coast Theatres, yesterday (Monday) asked the Federal Trade Commission to reopen its case against those theatres to enable him to prepare briefs and present oral argument.

Rogers made this request during the hearing granted Bruce Bromley, for Paramount, now in control of Rothchild, named with West Coast in the Government's proceeding.

Without leaving the rostrum the commission vetoed Rogers' request, stating that the agreement entered into with the former counsel for the theatre chain would stand.

In arguing the Rothchild charges Government counsel centered its fight on the interstate commerce phase from the Binderup case and several letters from the West Coast files tending, it was stated, to show an understanding between the two.

Bromley's answer was about as in the Paramount proceedings of the past five years, that the Binderup decision was not the final word and that Government's counsel only had letters from West Coast in which it was constantly complained that Rothchild was not adhering to their agreement indicated to Bromley that Rothchild wouldn't conspire, though West Coast wanted the company to do so.

Final arguments required less than an hour with the only remaining step being the commission's final order of dismissal or "cease and desist."

Brooklyn and Bridge

E. E. Long is the manager of the new Fox, Brooklyn, N. Y. Theatre is doing fairly. A personality draw is being scouted for, although showmen believe downtown Brooklyn is considerably over-seated. The Brooklyn natives, if they travel out of their neighborhoods, would like to go over the bridge into Times Square.

The opposition, Mark Strand, with an all-talker policy, has been holding up strong. Joseph Plunkett is now managing director of both New York and Brooklyn Strands. Charles McDonald, who succeeded Edward L. Hyman, now a vice-president of the Stanley Co., headquarters in Philadelphia, lasted about four weeks. McDonald may switch to Keith's.

Keith's Albee in Brooklyn has not been affected by Fox.

Pathe's "Missing Men"

Los Angeles, Oct. 23.

Pathe will make its first all-talking picture in "The Missing Man," from the stage play by Benjamin Glazer and John Posner. Glazer will adapt and direct.

Principals have not been selected. In cast are Robert St. Angelo, Claude King, Mary Forbes and George Barraud.

NO CHANGES BY METZGER

With the new regime in Universal's home office under Lou Metzger, general manager, just getting underway, it is said Universal will make no changes in its sales system.

No successor to Van Praag, head of the western division who was brought in for Metzger's job, has yet been named.

FOX-PAR'S WISCONSIN THEATRE BLDG. BATTLE

Midwesco and Fischer-Par Erecting Throughout State—Michigan Sites Named

Chicago, Oct. 23.

Planned building campaigns of Fox-Midwestco and the Fischer-Paramount independent circuit of theatres points to a heavy battle between the two circuits throughout Wisconsin. Circuits already are hot after each other in opposition, with the battle for Fox led by Joe Leo, vice-president and general manager, and for Paramount by Fischer and Sam Miller.

In the proposed theatre building campaign Par seemingly has the edge, having already awarded contracts on all the houses to Hooper & Janusch, Chicago architects, while thus far Fox has awarded contracts on only two houses. Building campaign, as announced, will establish Fox and Paramount opposition houses in at least eight new towns including Appleton, Green Bay, Marinette, Stevens Point, Marshfield, Monroe, Antigo and Wausau.

Outside of the opposition spots Fox-Midwesco is planning Wisconsin theatres for Merrill, Manitowoc, Rhinelander, Milwaukee and Waukesha, and in Michigan for Sault Saint Marie, Ironwood, Ashley, Escanaba and Marquette. Proposed theatres for Par,. exclusive of Fox opposition spots, include Beloit and Menasha, Mis.

100 Wired Houses in Western Division by Nov.

Los Angeles, Oct. 23.

With the installations that are scheduled for completion this month, Nov. 1 should see an even 100 houses wired on the Coast and east to Denver. This figure includes only those houses completely wired for Movietone, Vitaphone and Phototone.

A number of houses are equipped only for Movietone and a lesser number for just Vitaphone. Installations by March 1 should bring the total to approximately 200.

Columbia's 1st Dialoger

Los Angeles, Oct. 23.

The first talking picture that Columbia will make with Victor synchronization is "The Donovan Affair," written for the stage by Olin Davis.

Jack Holt is to be starred and Frank Capra will direct. Picture will go into production about Nov. 15.

Firnatone, Trade Mark

Washington, Oct. 23.

First National has been granted a trade mark on "Firnatone" to cover that company's sound pictures.

Six Months at Coconut Grove, Ambassador Hotel, Los Angeles, Cal.
JOHN
FREDERICK
and
MARIAN
DABNEY
DeLUXE DANCING TEAM
Now Touring Publix Circuit of Theatres
Direction WILLIAM MORRIS
Chicago Office

GRACE MARIE
ELINE
in "SUNNY SPAIN," a PUBLIX UNIT
Staged and Produced by JACK LAUGHLIN
THIS WEEK—HARDING, CHICAGO
NEXT WEEK—NORSHORE, CHICAGO
Direction WILLIAM MORRIS OFFICE

FREE LANCING
HEADLINING
GRANADA
SAN FRANCISCO
RETURN TO
CHICAGO FOR
EIGHTH WEEK
POPULAR
DEMAND

Inside Stuff—Pictures

The terrific importance of music in relation to sound pictures on the various sound devices, has three of the most prominent picture companies affiliated with music publishing organizations. Paramount Famous-Players Corp. is its own music publisher as the Famous Music Co., operating through Harms (Max and Louis Dreyfuss firm) as selling agents.

M-G-M has bought in on half of the Robbins Music Corp., with David Bernstein of Loew's, and J. Robert Rubin, the Loew-Metro attorney, on the board of directors of the music firm.

Last week William Fox closed with Bobby Crawford, head of DeSylva, Brown & Henderson, for that firm's publication and exploitation of a number of Fox film theme songs. One of the biggest picture song hits, "Angela Mia," is a DeSylva-Brown-Henderson publication, linked with Fox's "Street Angel."

Paramount is carrying its music business still further, plugging theme songs of its various Publix units for possible sheet music sales and phonograph record and piano roll royalties. Sam Katz likes the idea of this new source of income and has become conscious of the music men using his theatres for super-plugging purposes.

A song spotted in a Publix unit means at least 38 weeks of solid plugging in the choicest key cities of the country and Katz was smitten with the thought of his staff boys turning over their ditties to his subsidiary corporation, the Famous Music Co., and thus realizing some royalties all 'round.

"Blossoms That Bloom in the Moonlight," from a recent Publix unit, "Blossoms," now en tour, is being exploited with lobby sales' tie-ups in the theatres where the unit plays, and special local exploitation at the music stores, radio stations, etc. Isidor Halperin, of the Publix home office, has this branch in charge. This has created the situation where Ben Black, composer of the above song, for example, although himself a music publisher as an officer and partner in Villa Moret, Inc., must turn the song over to Famous because Black is also in the Publix organization. "Wonderful Girl," by and from Joe Santley's Publix unit of that name, is another similarly plugged Famous Music Co. publication.

Primarily, however, the picture theme songs are the thing, as it forces an almost immediate 100 per cent mechanical recording since a demand is bound to be created through this intensive exploitation campaign.

When Jack Robbins works on the details with M-G-M, the Robbins Music Corporation's publications will be similarly plugged and sold in the theatres and lobbies in the key stands where the pictures play.

The Motion Pictures Theatre Owners' Association of America held its annual convention in Toronto last week. It was representative of the picture exhibitors as Toronto is of America. Its just a chain-distributor-Hays controlled body, as may be seen in almost any move it makes, and it seldom makes one. About all it did in Toronto was to holler about the Brookhart Bill and re-elect R. F. Woodhull president.

Just why they couldn't have elected Woodhull by mail is probably because Toronto is over the border.

The M. P. T. O. A. annual meeting formerly meant something, even outside the non-prohib dominion. If it means anything anymore, Woodhull and Hays are the only ones aware of it.

Pete Smith, who draws a salary for getting the M-G-M name in print, comes forth with a yarn stating that the company has established a linguistic board for "Mysterious Island." There are Filipinos, Hawaiians and Polynesians in the cast.

Respective linguists or interpreters are Joe Dominguez, for the Filipinos; N. Payo, for the Polynesians; Jim Spencer, for the Hawaiians, and Smith for the newspapers.

Sound brings its griefs, too, and a new manager of one of Los Angeles first run house found it out during the first five days in office. Imbued with an ambition to save money and establish a rep, he ran foul of the union scale with its overtime for this and its additional man for that. Overtime because the show ran 10 minutes too long, but it chalked up a half hour overtime all the way through.

The manager tried to tighten up but found he couldn't cut his sound pictures. Then he found another item: Overtime of an hour a day before the show opened—over-hauling and testing sound equipment—and no way out. But the high spot was when he was told he would have to add another man, full time, if he used the non-synchronous box installed with the rest of the sound equipment. The box is simply used for extraneous sound effects not connected with sound pictures and is

(Continued on page 49)

Discs for Theme Songs

The neighborhood picture houses along 1st, 2d, 9th and 10th avenues are beating the sound picture epidemic by running disc records of theme songs with their pictures. There is no legal restriction and as every theme song has been canned by two or three companies it can be played over and over with variations in the medium.

The kid customers go for it and sing along with the records.

LITERATI

(Continued from page 12)

tire Macfadden organization groaning.

If the Graphic really insists Variety's name shall not be used, it will have to forego giving credit to Variety for copped news stories and other things. Of course, so far it never has given Variety or any other paper credit for what news it has printed, so the omission won't be missed.

But one publisher suing another and one great big tab barring a little theatrical weekly make a funnier looking picture than some of those Graphic's phoney front page composites.

Kayton Sues on Contract

Alvin J. Kayton, group theatrical advertising agent for suburban newspapers, has filed two separate damage suits against the Standard Union, Brooklyn, and Paul Block, publisher, in the Supreme Court, Kings County, one for breach of contract and the other for $10,000 which Kayton claims to have suffered when relieved of his post as theatrical advertising manager of the Standard Union when the Paul Block interests came into control some months ago.

According to the complaint filed Kayton states that he purchased the unexpired contract of Fred Roeding, predecessor on the Standard Union, last June for $2,750. Contract runs until March 15, 1929. He claims that through subsequent transfer of the paper to Block and associates, he was ousted Sept. 15. Since and before filing current suits Kayton says he was approached by Daniel Nichols, general manager of the Standard Union as to a settlement arrangement in buying back of the contract. Kayton asked $10,000 for a release with the S-U interests, according to Kayton, willing to reimburse him for the $2,750 he had paid for the contract Kayton refused and entered the double suit through his attorney Abner J. Rubien, 1440 Broadway, New York City.

The second suit for $10,000 is for damages Kayton alleges he suffered by the abrogation of the S-U contract, explaining that he had a group rate on Broadway theatrical advertising for the Brooklyn Times and Citizen in addition to the Standard Union, less than the individual rate and that through being relieved of his post on the S-U he automatically broke existing contracts for low rate and consequently lost plenty of business all around.

Kayton still represents the Times and Citizen as well as another chain of suburban newspapers in New Jersey.

Ganna Walska's Story

A European and an American, working together, have been offering at price (asked) of $15,000 Ganna Walska's own story of her life. The wealthy and sensational Mrs. MacCormick is in New York, living at the home on East 94th street willed her by her second husband (she has had four), the late Dr. Fraenkel nerve specialist. She refuses to be seen, even to deny or verify that the agents have her authority to place such a story.

The same situation has come up a dozen times. Every time a newspaper or syndicate got really interested it turned out that the representatives couldnt deliver. This has not been so proven in this instance, for Ganna refers all inquiries to her lawyers, and they say they will not discuss the matter—but will convey any proposition to their client.

Dailies in the Home

A page advertisement by the New York Sun gave the result of a survey made by the Huber Hoge Advertising Agency of "Which paper do you read regularly," addressed by the agency to a select list of 4,878 families living in first-class apartment houses represented by a certain number of real estate agents. It was a selected list only in so far as the names secured were from those agents.

Survey was by questionnaire with answers received from 1,576. The ad stated the query was sent to apartments renting from $700 per room to $22,000 under the co-operative scheme.

In the list as printed in their order of popularity amongst this class of readers, no tab is mentioned. The titles of the papers may have been included on the questionnaire with the tabs left out. The Journal, with the largest evening daily subscription and the largest of all standard size dailies in New York, bottoms the list.

The Sun's announcement mentioned that the survey was held by order of the Herald Tribune, calling it impartial for that reason.

It follows:

The Sun, 1st.
Herald Tribune, 2nd.
Times, 3rd.
Post, 4th.
World (morning), 5th.
Wall Street Journal, 6th.
Telegram, 7th.
World (evening), 8th
American, 9th.
Journal, 10th.

Inclusion of the Wall Street Journal will better indicate the class of families the query was submitted to. The Wall Street Journal is solely a financial paper.

Early But Late

A Coast writer recently received back from a producing company a story he had submitted. Criticism offered was that the story was a steal, or so it would be considered, from a play produced about 1926 and from which a picture had been made a year later. The author quickly replied that his story had been written and copyrighted in 1921.

Retort was that although that might be true if the producing company were to make a picture from the 1921 story the makers of the '27 picture would start legal proceedings and a lawsuit was something in the nature of an undesirable purchase

Writers for Talkers

Scenario writers are now coming forth to proclaim themselves the really important pioneers in talking pictures. The writers feel that at last their moment has come and that as far as the rivalry, always existing between scenario writers and directors, is concerned, the writers now have the edge.

No longer can the writer be considered a negligible quantity, they say. No longer will the director or supervisor be able to slash the writer's script to pieces and change it beyond recognition. The talking picture with its dialog will change that, the scenarioists claim.

Formerly a scenario was merely a frame on which the picture was hung. In a picture with dialog, drastic changes can not be manipulated.

In the transition from scene to scene in a dialog picture it will depend entirely upon the dialog writer to make the changes and effects in his written material. Formerly the director or supervisor ripped things to bits.

Nothing now starts in the talker studio until the script is obtained. Now that the script is so important, the writer steps forward.

Co-operative

The entire editorial board of Better Homes and Gardens, who were thrown out of jobs when the publication was sold recently, have acquired Sunset Magazine, the western magazine, on a co-operative ownership basis. Lawrence W. Lane, Louis F. Richardson and Genevieve A. Callahan comprise the editorial board.

Expects Studio Story Scramble

A novelist and motion picture writer, recently forming a collaborating agreement, have found the buying market so slow and prices offered so far below those usually quoted that they have decided to remain idle for the next few months. Both men are top in their respective lines.

The scenarist suggests that the total of completed pictures gradually but surely is being lowered, and that by the coming February or

(Continued on page 47)

Picture Possibilities

"Olympia"—Unfavorable

OLYMPIA (Miller-Comedy-Empire).

Actionless play, relying on smart dialog, limiting this Molnar play's screen appeal. *Abel.*

"The Common Sin"—Favorable

THE COMMON SIN (Melodrama-Willard Mack-Forrest).

Story of a wife who doesn't stop even at murder, but there is a moral—the law gets her. *Ibee.*

"Mr. Moneypenny"—Unfavorable

"MR. MONEYPENNY" (Channing Pollock, Author-Producer, Liberty, New York).

Symbolic stuff and philosophical theme together with absence of action all against screen use. Film fans wouldn't react to play about evil influence of wealth. Principal role is that of character old man. *Rush.*

"The Grey Fox"—Unfavorable

"THE GREY FOX" (Brady and Wiman, Playhouse).

Costume tragedy of old Rome, sordid, unromantic, talky; nothing here for silent or spoken filming. *Lait.*

"Jealousy"—Favorable

"JEALOUSY" (Drama, A. H. Woods, Maxine Elliott's).

Dramatic novelty in that but two persons comprise the cast. As straight picture could hardly be done but should make a talker. *Ibee.*

Object to Ontario Censors; Too Tough

Toronto, Oct. 23.

Censor offices are being wired for sound pictures. Where cuts are made in synchronized pictures an awkward break occurs, as no means have been found here to link up at the proper musical beat. One such break appears in "Street Angel" at the Tivoli.

Declaring that Ontario censorship had become the toughest in the industry to get around the Toronto distributors went before the Ontario treasurer and sought relief.

They also asked that vacant posts on the censor board be filled and got the usual answer of consideration.

The same day a bunch of women from a reform outfit told the treasurer how much the quality of pictures had improved.

Recently the censor board has gone in for complete abolition of subjects it dislikes.

WEST COAST THEATRES present
BRADFIELD
Broadway Theatre Portland Ore.

CARLENA
DIAMOND
(DANCING HARPIST SUPREME)
Featured with
Fanchon and Marco's
DENVER BEAUTIES Idea
Now SEATTLE TH., SEATTLE
Direction:
Walter Meyers, of Wm. Morris Agency

NINA PEARL
HINDS and LEONARD
En Tour with Publix
"XYLOPHONIA REVUE"

NOW IN SECOND YEAR
"B. B. B."
More Than a Master of Ceremonies
At COFFEE DAN'S, Los Angeles, Cal.

GEORGIA LANE
DANCERS
Complete Units Appearing in Fanchon and Marco "Ideas"
STUDIOS: DENVER, COLO.

DAVE GOOD
PRODUCING M. C.
3 years with West Coast Theatres
NOW INVITES OFFERS
Address Variety,
Los Angeles

THANKS TO PAUL ASH FOR MY 16th ENGAGEMENT
AT THE ORIENTAL THEATRE, CHICAGO
ILOMAY BAILEY
"The Joy Voiced Girl"
With "Bowery Blues," A Publix Unit
WEEK OCT. 13, ORIENTAL, CHICAGO
Week Oct. 20, Paradise, Chicago
Week Oct. 27, Harding, Chicago
Week Nov. 3, Norshore, Chicago
Week Nov. 10, Tower, Chicago
With Balance of Publix Circuit to Follow
Direction WM. MORRIS OFFICE

MARCELLA HARDIE
Completing My Sixth Consecutive Week
At MARKS BROS. GRANADA and MARBRO THEATRES, CHICAGO
For which I want to thank MURRAY BLOOM and BENNY MEROFF
for their co-operation

SEE and HEAR

SIX BOX-OFFICE GIANTS in SOUND and DIALOGUE from FBO

HIT of the SHOW.....
Roxy riot!

PERFECT CRIME...
Three Weeks Rivoli, N. Y.!

GANG WAR.....
SOUND SILENT *Record Smasher!*

PROVING BY NATIONWIDE PERFORMANCE THAT IN **SOUND** AND **DIALOGUE** AS IN SILENT....
FBO ALWAYS DELIVERS!

Watch for FBO's Sensational 100% Talker

...and three to come!

BLOCKADE
Colossus of Sea Thrillers!

CIRCUS KID
Biggest Circus Smash of the Year!

TAXI 13
Wildest Laugh Ride of the Ages!

ALL IN SOUND AND DIALOGUE!

A Nation's press again blazes with front page news on FBO!

Striding into the public eye with colossal developments, FBO rivets the keen interest and arouses the unparalleled admiration of the industry's shrewdest and most forward-looking showmen!

March forward to ever-greater profits with **FBO**

Synchronized with

RCA Photophone

BRISTOLPHONE

Confusion has arisen in the minds of exhibitors as to the distribution and sale of Bristolphone machines; In order to clarify the situation, we feel it a mutual advantage that you

KNOW

BRISTOLPHONE

1. The Gotham Bristolphone Service Corporation has a definite contract with William H. Bristol Talking Picture Corporation of Waterbury, Conn., for the distribution and servicing of Bristolphone apparatus.

2. The Gotham Photoplays Corporation has a definite contract with the William H. Bristol Talking Picture Corporation licensing Gotham to synchronize and put talk into motion picture productions.

3. The Gotham Bristolphone Service Corporation is taking orders from Exhibitors for the installation of Bristolphone machines and for the delivery of them as fast as it is humanly possible for highly specialized engineers to install them. The first installation has been made at Mr. A. Julian Brylawski's Academy Theatre, Hagerstown, Md., and the second installation is being installed at the Olympia Theatre, Broadway and 108th St., New York City. All other installations are to be made in the order in which applications were received.

4. The first feature production to be produced with talk at the recording studios of the William H. Bristol Talking Picture Corporation is the Gotham Production entitled "TIMES SQUARE," and release of which was advertised in The Film Daily issue of October 5, 1928.

We are prepared and ready to take orders for the installation of the Bristolphone machines in theatres throughout the United States and Canada, to be installed as fast as exhibitors can prepare their booths and have the necessary wiring done. Delivery being made in accordance with date of receipt of signed contract covering same from exhibitor.

The William H. Bristol Talking Picture Corporation is now manufacturing recording machines for installation in our studios in New York and Los Angeles within the next few weeks.

Our production plans call for a series of Asher, Small and Rogers Productions, a series of Gotham Photoplays and a series of short subjects. The first production, entitled "TIMES SQUARE," ready for release November 15th.

The reputation which Asher, Small and Rogers and Gotham enjoy in the industry is well known to all exhibitors. Their promises have always been backed by performance. Their stability, established by years of fair trading, is a sufficient guarantee that the facts contained in this statement are unimpeachable and authentic.

GOTHAM BRISTOLPHONE SERVICE CORPORATION

GOTHAM PHOTOPLAYS CORPORATION

1650 Broadway, New York City

Telephone—Circle 5551

GOTHAM PRODUCTIONS

WEST COAST NOTES

Al Rogell will direct Hobart Bosworth in "Hurricane" for Columbia upon completion of "Lone Wolf's Daughter."

"The Flood," with Patsy Ruth Miller and Malcolm McGregor, goes into production at Tiffany-Stahl Oct. 22.

George Duryea has completed his contract with Pathe and will free lance.

Upon his completion of his part in "The Madonna of Avenue A" Lee Moran will do one more for Warner Brothers, with Lloyd Bacon directing.

Wade Boteller added "Leathernecks" (Pathe).

Fred and Fanny Hatton titling "Applause," directed by Eddie Cline (TS).

Noah Beery added "Linda" (Broughton).

Jack Oakie added to "Tong War," Par.

Edward Everett Horton and Betty Bronson will head an all-star cast in Warners "She Knows Men," by Leon Zuardo.

Billy Dooley resumes his picture work in two weeks in "Gobs of Love."

M-G has changed title on Novarro's "Gold Braid" to "The Flying Ensign."

Harvey Gates, writing continuity on "Alimony Annie," WB. Dolores Costello will be starred, Michael Curtiz starts production early next month.

Nora Lane and Lucille Powers will be leads in Adolphe Menjou's "Marquis Preferred," Par.

Eva Southern to star in "The Girl Who Came Back" for T-S. Miss Southern then leaves for London to make stock shots for "Helen of London," also T-S.

Viola Brothers Shore, scenarist, signed to a new contract by Par.

U has signed Ed. I. Luddy to direct Arthur Lake in his first feature length picture, "Campus Kisses."

Weiss Brothers resume production Nov. 15 on three series of two-reel comedies, featuring Ben Turpin, Snub Pollard and Poodles Hanaford. Two of the directors are Les Goodwin and Jess Robbins.

Jacqueline Logan, starred in "Jazzland" for Quality. Starts at Tec-Art Oct. 25. Dallas Fitzgerald directing.

Arthur Lake's next for U, "The Boy Wonder," written by Matt Taylor and Clarence Thompson.

Louis Stevens assigned to title "Scarlet Seas" for F. N.

Cast for Pathe's "The Fire Detective," now in production, includes Gladys McConnell, Hugh Allen, John Cossar, Leo Maloney, Larry Steers, Bruce Gordon, Floyd Ames, Carlton King, Bertha Reed, Charles West and Jean Diamond.

Alice White's next for F. N., "Bluffers."

Claude Gillingwater and Gertrude Olmstead added to "She Knew Women," Warners.

M-G will produce Ben Hecht's "Doomed Regiment" as a 100 per cent talker.

Same firm has purchased the screen rights to "False Faces" by Louis Joseph Vance.

John Loder added to "Sunset Pass," Par.

Alma Bennett added to "Squads Right," T-S.

James Flood directing "Girl Who Came Back," T-S. Principals are Eve Southern, Malcolm McGregor and Patsy Ruth Miller.

Eulalie Jensen added to "She Goes to War" (UA).

Joe Jackson, Warners, is doubling in silent and sound. He is titling "The Greyhound Limited" and writing dialog for "Alimony Annie."

Billy Bevan back on the Sennett lot for one picture.

St. Elmo Boyce has started the sixth of the Toots and Casper series adapted from comic strip. Thelma Hill, Bud Duncan, Kit Guard in cast. Darmour-FBO.

John Farrow adapting "Wheel of Life," Richard Dix and Florence Vidor, for Par.

Frank Butler writing screen story of "Five o'Clock Girl," M-G.

Tom Terriss collaborating with Bayard Veiller on screen treatment for "Trial of Mary Dugan," M-G.

Craig Hutchinson Productions has completed the sixth of its series of 1,500-foot color subjects, "Romances in Colors," for FN-Pathe foreign release.

Colleen Moore's next for FN is tentatively named "That's A Bad Girl." It's from an original by Cary Wilson and W. A. Seiter will direct.

Mrs. Wallace Reid, at the Met studio, is producing and directing "Linda." Cast includes Helen Foster, Warner Baxter, Noah Beery, Mitchell Lewis, Kate Price and Allen Connor.

Marion Davies' next for Cosmo will be "Mary of Vassar," an original by Sarah Y. Mason. This will go into production following completion of "Five o'Clock Girl."

Frances Marion's first assignment since returning from Europe will be the screen treatment for "Butterfly," Lon Chaney's next for M-G.

Louis King, FBO director, has resumed production on "The Little Savage" after being held up six weeks by a broken arm of Buzz Barton, the star.

Par will make "Innocence of Paris" as its first starring picture for Maurice Chevalier.

Lewis Stone will support Greta Garbo in her next M-T picture, as yet untitled. Original name was "Heat."

Raymond Hatton added to "The Office Scandal," Pathe.

Title of FN's "Changeling" changed to "Stranded in Paradise." Gladen James, Jed Prouty, Billie Eagen and Doris Dawson added to cast.

Titles of "Masquerade" and "Passion Song" are being considered to replace "The Love Song," recently completed by D. W. Griffith UA.

Leona Lane added to "Case of Lena Smith" (Par).

Dorothy Farnum doing adaptation Ben Hecht's "Regiment of the Doomed," directed by Rupert Julian (M-G-M).

Leslie Pearce signed to direct dialog version of "Carnation Kid" (Christie).

"The Ghost Talks," new title for "Badges" (Fox).

Russell Simpson added "Noisy Neighbors" (Pathe).

John Farrow writing continuity "The Wheel of Life" (Par).

Richard Tucker in Hal Roach comedies.

Jack McHugh, Tetsu Komai and Frank Chew added Par's "Tong War."

William Austin, Wheeler Oakman and Charles Sellon added "The Big Scoop," Par.

Ann Brodie added Par's "The Case of Lena Smith."

Alex Melish added Par's "Marquise Preferred," Adolphe Menjou.

Clarence Badger assigned to direct next Taylor-Hall for Par.

Mrs. Natalie Kalmus, art director, Technicolor, has gone to New York and Boston.

Jolson's Sale Advance

An advance sale of $60,000 is registered at the Winter Garden, New York, for Warner Brothers' talker, "The Singing Fool" with Al Jolson.

It is one of the largest advance sales ever recorded by a Broadway theatre, any policy.

2 P. A.'s Did It

How two press agents gave the Toronto gathering of exhibs their greatest kick and tied up 16 radio stations for a number of valuable minutes is the most potent memory of a few who attended the convention. George Harvey of Pathe and Mike Simmonds, Gothamite, are the two boys who pulled this one.

They did it, they say, to prove to the world the film community love between the two countries.

ALFRED BROWER
World's Fastest Russian Dancer
Re-engaged by FANCHON & MARCO
Direction WILLIAM MORRIS

COMING EAST SOON!
BABE MORRIS
Queen of Tap Dancers
Direction FANCHON and MARCO
Touring West Coast Theatres
Featured in "ARTISTS" Idea

DOROTHY GUY
CROOKER BUCK
Specialty Dancers
in FANCHON and MARCO'S
"NIGHT CLUB IDEA"

BROOKS TRIO
SINGING BANJOISTS
Now with
FANCHON and MARCO'S
"UP IN THE AIR" IDEA

Michigan Vaude Mgrs. Ass'n
Charlie MACK
Booking the most extensive circuit of vaudeville and presentation theatres between New York and Chicago
Michigan Theatre Bldg.
DETROIT
Standard Acts, Write or Wire

HELENE HUGHES
ROY SMOOT
Featured with
FANCHON and MARCO

Sincerest Congratulations
to
PAUL WHITEMAN
AND
Universal Pictures Corporation
WE ARE MOST GRATEFUL TO PAUL WHITEMAN FOR SELECTING US TO WRITE THE THEME SONGS FOR THE SUPER-SPECIAL SYNCHRONIZED SOUND PRODUCTION
"THE KING OF JAZZ"
IT IS OUR HOPE THAT OUR MELODIC AND LYRIC CONCOCTIONS MAY PROVE WORTHY OF HIS SUPER-PRODUCTION AND HIS FAITH IN US
(Signed) L. WOLFE GILBERT and MABEL WAYNE
Writers of "RAMONA," "CHIQUITA," "JEANNINE," and "IN A LITTLE SPANISH TOWN"
P. S. We are also most grateful in the knowledge that we are to have the co-operation of that arranging genius, Ferde Grofe.

Talking Shorts

MOVIETONE NEWS REEL
Week Oct. 20
At Roxy and Strand, New York

This review combines the current Fox Movietone news reel as exhibited at two Broadway houses, Strand and Roxy, because of two shots being omitted by one, and two others included in the other.

Both theatres featured Mr. Hoover's address in Boston. Dr. Hugo Eckener, commander of the Graf Zeppelin, making a brief speechlet in quaint broken English, along with a jungle lion's primitive roar, and the scenes of an inebriated gander staggering about the lot, were also shown by both. The hungry king of the beasts was preceded by a scare-head title which had it that this was the most terrifying sound in the world.

In the comfort of a seat, one refused to become feazed by the warning, although Leo looked like he wouldn't be particular whom and what he had for breakfast. This shot is probably one from Fox's recent Movietone expedition to Africa where a silently grinding camera and recording machine were rigged up and kept running automatically to pick up whatever it could. Some of the lion's close-ups are remarkable.

Roxy thought enough of an open air German military drill to retain that along with a Brooklyn baby contest, with the kids' crying music always good stuff.

Joe Plunkett gave these two shots the scissors and favored, instead, a flash of Annette Kellermann doing a how-to-keep-fit exhibition ballyhoo. While no bathing beaut any more, the diva of divers, still in a one-piece, looks physically trim and breezily spieled her little spiel on how to keep that girlish perfection. Another good shot Plunkett retained was a darky jazz band in Kentucky doing its stuff in the open, with one banjoing a doleful blues and another of the troupe hot-footing a jazz dance.

Because of the combination review, actual timing of footage is only estimated at 15 minutes. *Abel.*

Summer Attraction
Film Road Show
UNWED MOTHERS
Percentage
Booking Anywhere—Send Dates
SAMUEL CUMMINS
Publix Welfare Pictures Corp.
723 Seventh Ave., New York

DORIS WHITMORE
World's Youngest Prima Donna
Toe Dancer and Violinist
Now with
FANCHON and MARCO'S
"UP IN THE AIR" IDEA

VINCE SILK
MASTER OF CEREMONIES
Golden Gate Theatre
Los Angeles
Says
"O KAY, PAL"

ETHEL MEGLIN'S
FAMOUS WONDER KIDDIES
FEATURED WITH
FANCHON AND MARCO

FLORRIE LE VERE and LOU HANDMAN
VITAPHONE NO. 2131
Songs; 9 Mins.
Clinton, New York

This singer-song writer combo, dishing up a quartet of songs that are new or possibly specially written for this turn by Handman, will fit in neatly on any talking short program.

Opening on a draped stage, has Miss Le Vere and Handman at the piano warbling "Haven't Been Right Since You Left."

Stepping down front, Florrie heightens the favorable eye and ear impression with "Clap Hands Till Papa Comes Home," with Handman supplying harmony for the second chorus. Handman then puts over "You're Simply Marvelous," while Florrie is changing to a boyish velvet costume and is back for "Little Old New York" and an Irish reel finish, as a clincher.

Both work in big league style and can repeat with a new lineup of songs that haven't been overplugged.

BIFF and BANG
VITAPHONE NO. 574
9 Mins.
Clinton, New York

Just so much negative and positive film and recording wax wasted in this early effort of the talker.

Set is a boxing ring with a pair of palookas tossing gloves at one another. Each of the so-called fisticuff funsters, Eddie Biff and Tiger Bang, takes a turn at doing an Annette Kellerman during the first two rounds. Voice of the referee, announcer and shouts of the unseen crowd are worked in, but that also has been done better since this boxing burlesque bit was canned.

During the third and last round both fighters call a halt to toss gags instead of gloves. A fair sample of the alleged clowning is when one of the fighters asks, "Are you a vegetarian?" with his dancing partner replying, "No, I'm an Arabian."

Finish has both boxers kissing the canvas with the Hebe fighter declared the winner "by a nose." Strictly suitable for the hideaway wired houses, where any talking short can get by at present.

MARION HARRIS
M-G-M-MOVIETONE
Songs; 8 Mins.
Capitol, New York

This Metro-Goldwyn-Mayer talking short makes a fairly successful screen turn. Its merit is that it shows a supreme specialist in her own specialty, simply presented and unhampered with pretentious frills.

Miss Harris' delivery of "blues" songs registers flawlessly on the sound device, but her camera personality loses vastly in conveying that something of intimate contact that is an essence of her stage performance. In this subject the screen art runs second to the new sound science.

Reason escapes analysis. Perhaps it is the flat "salon" background; maybe the inflexibility of the sight-sound recording technique. Anyhow the song comes through warm and vital while the screen vision of the singer is painfully just a machine reflection.

Miss Harris does two numbers: "I Wonder," with a bit of dramatic reading interpolated, and "More Than Satisfied," nicely paced, well rounded interlude, with the latter a perfect number for the display of this singer's knack of torrid jazz suggestion. If the flicker impression only matched the tonal quality, it would be a great short, but the camera shortcomings mar it sadly.

It's among the earliest of the M-G-M talkers. *Rush.*

THE REVELERS (5)
VITAPHONE, NO. 482
Songs at Piano
10 Mins.; Two (Interior)
Mark Strand, New York

This short is one of the earlier Vitaphones, caught on a Broadway program theatre for the first time. It is by The Revelers, an eminent radio and Victor recording quintet comprising Franklyn Baur, Lewis James, Elliott Shaw, Wilfred Glenn and Frank Black, the latter the pianist-arranger. Each individual is famed as ether and record soloist on the Victor, Brunswick, Columbia and other disk makes. Short is first rate and can't miss anywhere.

They do three numbers in a drawing room set, formally attired and showmanly staged for a club-room atmosphere. Their selections are "Sing," "Just Around The Corner," and "Oh! Miss Hannah."

Baur and James are seated up front; Shaw and Glenn, the basso, are draped around the piano, with Black at the ivories. Baur is a sort of choir-master, using his hands to direct, at first subtly and later very openly, without pretext at camouflage.

While the choirmaster appellation is employed for explanation, the quintet (actually a singing quartet, with Black vocally silent, but for his piano accompaniments) is anything but choral in its unique rhythmic vocalizations.

What distinguished The Revelers from the start were their syncopated vocal arrangements. One can almost dance to their rhythmic tempos. They sing in dance orchestration fashion, although, since it is primarily a vocal exhibition, the dance tempo is by no means strict. This quintet, coinciding with the tempo of the times, modulates its lyric sequences in a fashion so distinctive that, for a time, they were quite a record-selling sensation.

They are personably impressive in appearance. None is a stripling and, as a group, might pass for staid business-men. Yet they are not stilted, although the rhythmic vocalizing is the more striking in direct contrast to their personalities. However, when deprived of personal appearance, as on the air and the records, they were none the less effective, and have since also clicked in the smart cafes in London (Kit-Cat) and New York (Mirador).

Baur, by the manner of direction and incidental expression, aside from his vocal prowess, is a corking talking-screen bet. The tenor last season was in a Broadway musical and now impresses anew for the screen. With his vocal and talking ability already assured, as evidenced long since on the disks and ether—it's of the same microphonic sound transmission principle. Baur particularly happens to be fortunately fortified for that type of talker work. He is of the Conrad Nagel-Wally Reid personality class. *Abel.*

HARRY and DAN DOWNING
VITAPHONE NO. 2127
Comedy and Songs; 9 Min.
Clinton, New York

These boys, last caught according to Variety's vaude files about six years ago, were rated as fair deucers in the pop priced vaude houses. As a talking short they are still just fillers.

Using much of their old material here, but a new tag, "High Up and Low Down," for the act. Opening on draped stage set, Harry makes an inaudible announcement about his absent girl partner. Falsetto voice heard off stage and Dan enters, dressed as house janitor. After an exchange of gags, mostly shopworn, janitor agrees to double for the missing soprano. While comic is getting into travesty female impersonation garb, straight warbles "Because I Love You." With both on for more comic chatter of the released brand. Pair then double "Lay Me Down to Sleep in Caroline," for meager results.

While the City Sleeps
(SOUND)

Metro-Goldwyn-Mayer production and release. Directed by Jack Conway from original story by A. P. Younger. Lon Chaney starred. Photography by Henry Sharp; titles by Joe Farnham. Synchronized version here. Running time, 70 mins. At Capitol, New York, week Oct. 20.

Dan ..... Lon Chaney
Myrtle ..... Anita Page
Marty ..... Carroll Nye
Skeeter ..... Wheeler Oakman
Bessie ..... Mae Busch
Mrs. McGinnis ..... Polly Moran
Mrs. Sullivan ..... Lydia Yeamans Titus

To begin with, Lon Chaney doesn't do at all in a semi-heroic role. You can't disassociate him from something monstrous and all the bizarre characters he has ever played come up to confront the spectator. Good judgment ought to have barred Chaney from the role in the first place. Therefore, a misplaced star turns what might have been a stirring melier into second grade quality program output, wholly dependent on Chaney's name.

The spectacle of a middle aged cop with fallen arches and uncouth manners, even if he has the heart of a lion, getting himself into a sentimental love affair with a flighty flapper, is dreadfully hard to take. It would be hard to take if Herbert Rawlinson, say, essayed it, or Milton Sills. They've both done things quite as exaggerated and gotten by with it because of the romantic aura that by grace of screen tradition envelopes them. But Lon Chaney—Help!

Picture is a strange medley of frenzied gang war on one hand and plodding, everyday characters on the other. These two elements do not blend plausibly. There is the veteran plain clothes detective Dan Callahan, chronically nursing feet battered by years of pavement pounding. There is his landlady, relict of a dead cop, with a widow's cap set for Dan (Polly Moran plays her with her unfailing flair for such types).

On the other side is the glamorous master crook, young, handsome, audacious.

Say what you like about the moral aspect of the case, it's laborious to build and hold sympathy for the agent of law and order when the two forces clash for the girl. The girl herself didn't help much, being a flabby minded kind of jazz addict over whose ultimate fate you couldn't get really excited. She is wildly in love with one of the gangsters, but remained innocent, a type the pictures have made familiar since the gangster vogue.

She learns too much about the master gunman. When he threatens to bump her off, she runs to Dan for protection. While living in his rooming house for safety, Dan falls for her, despite the fallen arches and hard boiled disposition.

Out of gratitude she agrees to marry Dan, and thus builds the climax of Dan vs. gang leaders. As you might surmise this leads up to a grand gun battle and housetop pursuit. As far as dramatic mechanics are concerned, that's dandy sequence. Gang war pictures have disclosed no better incident than this running fight of police against criminals, ending with a tear bomb attack and a revolver duel on the roofs.

In the end Dan, of course, learns that the girl really doesn't love him for himself alone. He brings the two young lovers together, resuming his defensive maneuvers with the artful widow.

The comedy twist almost saves the story at the end, but not quite. *Rush.*

ME, GANGSTER
(SOUND)

Fox production and release. From Satevepost story by Charles Francis Coe, adapted by the author. Directed by Raoul Walsh, and titled by William Kernell. At Roxy week Oct. 20. Running time, 70 minutes.

Mary Regan ..... June Collyer
Jimmy Williams ..... Don Terry
Russ Williams ..... Anders Randolf
Lizzie Williams ..... Stella Adams
Danny ..... Al Hill
Bill Lane, Boss ..... Burr McIntosh
Police Capt. Dodds ..... Walter James
Factory Owner ..... Gustav Von Seyffertitz
Sucker ..... Herbert Ashton
Philly Kid ..... Harry Cattle
Joe Brown ..... Joe Brown
Dan the Dude ..... Arthur Stone
Danish Louie ..... Nigel De Brulier
Blonde Rosie ..... Carol Lombard
Tuxedo George ..... Bob Perry

The full introductory screen title is "The Diary of Me, Gangster," although the last two words formed the title of Coe's original Satevepost serial. Coe himself adapted his novel, said to have been founded on fact, for Fox filmization. Under the guise of a moral preachment, a rather obvious and banal point is stressed for an equally obvious purpose of circumventing the scissors of the censors. It's a wired crook program feature having the advantage of a Satevepost serialization.

There is some rough stuff, detailing the conception and completion of crime, both of which are among the paramount taboos of the censor bodies. Raoul Walsh had full opportunities for a crook epic, but whether it's the fault of the director or Coe's own screen transmutation, the yarn read better than it screens.

In diary fashion, adhering to the style of the prose serial, excerpts from the story form the titles in recounting the evolution of a sympathetically shiftless criminal, his arrest, conviction, reformation, and final rehabilitation. The film concludes with another hand script title, in diary fashion, to the effect that the anonymous Me, Gangster, hopes his screen autobiography will serve some good purpose in teaching the errant that you can't beat the law.

Don Terry, as the incipient criminal, is traced from babyhood, through adolescense as a street-corner loafer, into young manhood, where his gangland cronies lead him in and out of a couple of hold-ups and a murder, only to be trapped when playing a lone wolf in a $50,000 haul.

With his mind warped by the thought that since he's paying for his booty with a two-year term, there is no reason for returning his plunder, his mother's tragic death and the good influence of Mary Regan decide him to return the money upon his parole.

With this effected, the final punch is a hijacking attempt by his former gangster pals, who seek to intercept Danny's return of the $50,000.

"Me, Gangster" isn't wanting for action, but after a repetition or two of the same formula of dodging the gendarmes, planning and executing a larceny or stick-up the routine becomes tiresome and the impression is negative.

Walsh has striven hard to inject little niceties. A couple of his defter touches still evidence a master hand. One such is the prison visiting room with a fellow-inmate deterred from passing a chocolate bar to his baby, brought in by the convict's wife, because of a placarded warning against the exchange of articles between visitors and prisoners. The guard comes over when signalled, and from the direction of the prisoner, passes the harmless confection to the baby, creating one of the all too few heart-throb moments which a frank morality theme such as that in "Me, Gangster" should possess.

Thrills, too, are few. The crimes committed are machine-made, efficiently expedited affairs. Only real thrill is in the finale, with the paroled Danny attempting to fight off

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MEET THE BOYS!

THIS IS MR. SAP!

WHY is Mr. Sap
SO sad!
MAYBE his ushers have
HALITOSIS?

MAYBE it's just that
HE hasn't got
THE product—
WHAT product?

METRO-Goldwyn-Mayer
OF course!
MR. Slick, his opposition,
IS doing dandy business
WITH M-G-M.

GOSH, how Mr. Sap
WISHES he had
"OUR Dancing Daughters"
"EXCESS Baggage"
"WHILE the City Sleeps"
"WHITE Shadows in the South Seas"
AND all those M-G-M hits!
WILL Mr. Sap ever let
THE M-G-M salesman
GET away again? No! No!

MR. Sap says "Never
NEVER again will I be
WITHOUT M-G-M!"
AND he means it!

THIS IS MR. SLICK!

HAW! haw! haw!
MR. Slick is laughing
HE laughs regularly
EVERY day.

AIN'T he got fun!
AIN'T he got M-G-M!
AIN'T he got
"OUR Dancing Daughters"
BABY, how the folks
LOVE it!
AND isn't he nourishing
THE old bank account!

WITH "Excess Baggage" and
"WHILE the City Sleeps"
"MYSTERIOUS Lady," "Cossacks"
"TELLING the World," "Four Walls," etc.
AND now comes
"WHITE Shadows in the South Seas"

MR. Slick is sitting pretty!
THE M-G-M parade of hits
HAVE just begun! Wait! Watch!
M-G-M Sound Studios full blast
EAST and West!
M-G-M News sensational
WITH Zeppelin scoops!
M-G-M Hal Roach Shorts and
METRO Movietone Acts
THE best on the Market!
YOU'RE not *lucky* Mr. Slick—
YOU'RE just
SMART!

IT'S A PLEASURE!

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the hijacking gangsters. Here, Walsh exercised restraint in the scenes where June Collyer is manhandled by her attacker, while Terry is held captive in the next room. But it is this very restraint and deliberation of action which makes for the gripping moments.

Although the titular player, Don Terry, an engaging new comer, was overshadowed by Anders Randolf, the only other prominent male assignment, who played his father, a vigorous, forceful character. Randolf stood out individually. Burr McIntosh in the small bit he had as the political boss also made his appearance ultra-impressive. Miss Collyer, in a light role, handled it nicely. Stella Adams as the mother was as passive as her character called for. The rest of the cast were bits.

"Me, Gangster" has a synchronized score. Without or without sound, it makes no difference, none of its values being enhanced or detracted either way. *Abel.*

Stuart Holmes signed by Richard Talmadge to make two pictures at San Mateo, Cal. Barbara Bedford also signed by Talmadge for one.

There Is No Substitute for

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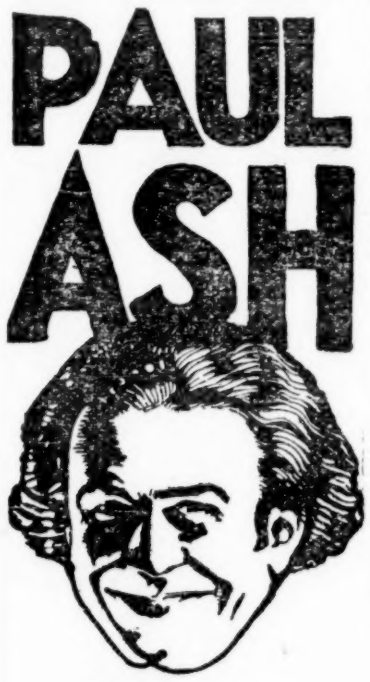

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WATERFRONT

(Sound)

First National release of William A. Seiter production, made by Ned Marin, with Dorothy Mackaill and Jack Mulhall co-starred. Story by Will Chappell and Gertrude Orr; titles by Gene Towne and Casey Robinson. At Mark Strand, New York, week of Oct. 20. Running time, 65 minutes.

Sadie Seastrom.....Dorothy Mackaill
Breezy O'Connor.....Jack Mulhall
Uncle Pete.....James Bradbury, Sr.
Captain Seastrom.....Knute Erickson
Oilcan Oleson.....Ben Hendricks, Jr.
Slip Mullins.....Wm. Norton Bailey
An Oiler.....Pat Harmon

"Waterfront," as the title implies, comes under the current cycle of nautical flickers. This F. N. has to do with a San Francisco dock romance. Miss Mackaill as the hoyden with the seagoing yen, and Mulhall as the gob, both do well as the featured pair, although in toto it's just a good program feature, saved by the players, the titles and the good musical synchronization. "Waterfront" is a sounder but no talker, having solely a synchronized score.

Of light texture, the featured pair make the most of none too ambitious assignments. It's the usual dockyard flirtation, romance, dance hall brawl and mild "menace" formula, bolstered by Miss Mackaill's unusual impression in sailor's uniform. It shows off her boyish blond bob to personable advantage and wins audible remarks from the femmes that she looks "cute."

Mulhall makes himself winsomely sympathetic, yessing himself in with her old man by aspiring to a little farm. Sadie Seastrom, with a nautical heritage from her father, Capt. Seastrom, differs from the latter in retaining her love for the sea, while the old boy hates everythnig about it, particularly sailors.

After frowning on Mulhall because of his occupation, the farm yen puts them on a common footing. Both conspire to dishearten Sadie of the idea through a phony shanghaing, fake mutiny, etc. It works out well, although the planned details go awry. The 65 minutes are made merry with some effective comedy by-play.

Along with the stellar duo, Knute Erickson as the captain was capital, and James Bradbury, Sr., in a character part also registered. Ben Hendricks, Jr., as Mulhall's screen buddy, was the comedy relief. For want of a more convincing villain, William Norton Bailey became the light menace, despite no real dramatic conflict being in evidence.

Like most of the Mulhall-Mackaill releases, "Waterfront" is innocuous stuff, held up by the incidental hokum. The musical synchronization, through intelligent scoring, served its purpose well. Such pop ditties as "Jealous" and "What Can I Say After I Say I'm Sorry?" and kindred familiar Tin Pan Alley ballads fitted in well to further color some particular emotional interpretation. Considering the general batting average of the histrionics, the implied lyric motifs of the songs employed did more to get the idea across than the actual screen dramatics.

Some of the titles, credited to Gene Towne and Casey Robinson, were wows. The captions did much to sustain the comedy tempo, the production proving a credit both to the editor and title writers. One particular guffaw was in the dance hall with Oilcan Oleson, among the others, patronizing a lung-testing machine. Olican exhales and the colored liquid barometer rises only halfway. Oilcan then exclaims, "Now I'll use both my lungs," and on exhaling once again causes the liquid container to burst.

A couple of huch nifties punctuate the picture, but for the main, while innocently diverting, "Waterfront" lacks punch and leaves no decided impression either way. *Abel.*

TAKE ME HOME

Paramount production and release. Starring Bebe Daniels and featuring Neil Hamilton. Directed by Marshall Neilan from Harlan Thompson and Grover Jones' story. Screen play by Ethel Doherty with J. Roy Hunt at the camera and H. J. Mankiewicz titling. At Paramount, New York, week Oct. 20. Running time, 60 Mins.

Peggy Lane.....Bebe Danjels
David North.....Neil Hamilton
Dereiys Devore.....Lilyan Tashman
Alice Moore.....Doris Hill
Bunny .....Joe E. Brown

Lightly seasoned backstage picture void of a definite punch but stimulated by Mankiewicz titles. Strictly a comedy effort plus an inserted touch of pathos for the chorus girl who guides a country boy into the line and then stands by as the star develops a liking for apples, knows her orchard and extends invitations to the youngster to move in. Shouldn't have much trouble pulling moderately where they like Bebe Daniels but doesn't indicate drawing strength where they're indifferent to this girl's name. Just a program picture.

Harlan Thompson knows his backstage well enough not to have written in the weird happenings similarly located films have held. Marshall Neilan, directing, has also refrained from piling it on and only goes to extremes for a laugh sequence in which the chorister and the star hit the mat over the boy in the latter's dressing room as the show is on. Climax of this has Peggy chasing the No. 1 dressing room inhabitant onto the stage and threatening her from the wings as she works.

Picture is notable for the performance turned in by Lilyan Tashman as the upstate luminary and the burying of Joe Brown in a minor role. Miss Tashman, formerly a chorister herself, comes pretty close to stealing this one.

For Miss Daniels it's just a romp from an effort standpoint but possibly not too happy a gambol as her chorus assignment prevents any splash on clothes. No denying that she doesn't look so well here despite that J. Roy Hunt is again in charge of the angles. Miss Daniels generally needs smart costuming and she long ago proved that she can wear gowns. The obvious thing is to dress her up if the action lacks pace and is inclined to be short winded.

Neil Hamilton foils nicely as the light juvenile, opposite the star, and will impress the flaps as the simple rural representative. The girls invariably go for this boy's appearance and he's still a pretty clean and wholesome looking youngster. This leading cast trio comprise an asset to the film despite that Miss Daniels isn't as strong as she occasionally and previously has been.

Other items in "Take Me Home's" favor list some laugh probing through a hiccough bit and the Mankiewicz titles.

Production is standard in running the usual gamut of backstage, rehearsal, opening night, boarding house and lavish apartment home shots. None of the players leaves a mark beyond the named principals and Brown, who could have stood building for added strength.

Neilan, or somebody, has cut it to an even hour on running time and it helps. If weak it at least keeps moving even though it never fully develops its tendencies to frolic. *Sid.*

Stocks and Blondes

F.B.O. release of William LeBaron production. Titles by Jack Conway. Story and direction by Dudley Murphy. At the Hippodrome, N. Y., week of Oct. 21. Running time, 60 mins:

Tom Greene....Richard "Skeets" Gallagher
Patsy.....Jacqueline Logan
Goldie.....Gertrude Astor
Powers.....Albert Conti

This picture should go down in history. Not as a picture, but as a sample of what a supervisor, or a flock of supervisors, can do to a set of subtitles.

Jack Conway titled "Stocks and Blondes." The job must have been a pushover for Jack. The story was in his lap and it was a pipe for Jack to word the mouths of the characters. But those supers wrote and rewrote, and blue penciled until only a spotty set of titles is left. Some are typically Conway and the rest are decidedly foreign to Conway's sense of comedy. It's a libel on Jack.

In describing Goldie, a femme character, Jack said she could "make Helen of Troy move to Albany." Funny and the essence of brief description. Later on Goldie, in advising her kid sister, cracks, "You've had enough trouble with your feet; why marry a pain in the neck?" An entertaining character, the only one in the picture, and Conway made this wise-cracking dame the kick of the production. The supers would have her talk like a grandmother.

Film itself is lightweight. With the exception of Gertrude Astor there's not a real performance in the film. "Skeets" Gallagher looks okay and troupes in an acceptable manner, but as a supposed smart aleck kid he's as sober as Coolidge.

The picture had laughs, but the supervisors wouldn't believe it. *Bige.*

STOOL PIGEON

Columbia production and release. Olive Borden and Charles Delaney featured. At Broadway, New York, week Oct. 21. Running time, 62 minutes.

Gang stuff of the machine gun era. A young chap gets involved with the racket boys and is in over his head before realizing. His desire to provide his mother with a nice home is his excuse.

Story won't stand close inspection on plausibility but director has keyed up the action to a nervous, semi-staccato tempo that will grip ordinary audiences. Production does not warrant de luxe bookings but apart from that, picture can play anywhere.

Olive Borden gets almost no opportunity to troupe or display her celebrated lingerie. Charles Delaney is the pivot character with two other male characters, Butch, the chief gunner, and Shields, the fly cop, much in the camera eye.

The customary cinematic magic gets the hero off in the finale when the cop turns softie and the boy, girl and mother pack off to California, sunshine and a new deal. *Land.*

Guardians of the West

Universal western featuring Jack Perrin and Rex (horse), with cast including "Starlight," Ethlyne Clair, Al Ferguson and Robert Homans. Story by Basil Dickey. Henry MacRand, director. On double bill at Loew's New York one day (Oct. 5). Running time, one hour.

For those who fancy horses, this one has two performing, and both very smart. On top of that, "Guardians" is manufactured of ingredients that the public this type of film is aimed at always enjoys.

Saving of the old homestead as well as a forest fire for an added kick. The usual gun battle somewhat unexpectedly, but there nevertheless.

On two occasions Rex saves the gal by racing to the guy and causing him to follow. Perrin's personal pony, "Starlight," nods yes or no when queried. Lucky the picture doesn't talk so the boys couldn't hear the questions. Both horses are magnificent, with one pure white and the other ebony.

No one in the cast has a chance at anything notable. *Bige.*

POWER OF SILENCE

Tiffany-Stahl production and release. Featuring Belle Bennett. Story by Frances Hyland. Directed by Wallace Worsley. In cast, John Westwood, Marion Douglas, Anders Randolf, John St. Polis, Raymond Keane, Jack Singleton. Titles by Frederic and Fanny Hatton. At Loew's New York, one day, Oct. 16. Half double bill. Running time, 65 minutes.

Strong story of mother love with neatly handled murder trial tossed in makes this first grade screen stuff for the grinds. Slight cutting of the running time would make it acceptable for the better class houses. Several of the flashback scenes during the murder trial sequence are unimportant.

Plot centers about Mamie Stone, a dame who knows enough to keep her face closed in order to assure her son's marital happiness. To do this she has to go through the tortures of a murder trial, although she knows that actual killer of the man who was her common-law husband was her daughter-in-law. She refuses to take the stand in her own defense, but when her diary is introduced as evidence she is acquitted of the crime. Frequent flashback sequences as her lawyer is reading the events in the life of his client, make the story ring true.

Following the acquittal, the son brings his mother to his home. A mother vs. wife battle ensues. When the wife insists that an in-law take air the blow-off comes. The mother getting the tough daughter-in-law alone, tells her that she (the wife) was responsible for the death of the wealthy man who had invited the dame up to his apartment to protect her honor.

Filled with admiration for the woman who had suffered in silence for love of her offspring, the mother and wife get together and decide to forget the past, in order to save the boy they both love from further remorse.

Director Worsley has turned out a smooth, interesting story, aided considerably by the Hattons' titles.

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Week Dec. 8 CAPITOL, DETROIT
Week Dec. 15 FISHER, DETROIT

Direction: WILLIAM MORRIS OFFICE

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"HAT" IDEA
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Direction—WM. MORRIS AGENCY

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General Manager,
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Hollywood, Cal.

Dear Ben:

Just beginning to appreciate what a pleasant and beneficial experience I enjoyed while a writer at the West Coast Studios.

Strange as it may seem, I haven't a single kick to register and that goes for your entire organization.

Gratefully yours,

George Manker Watters.

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And Still They Come!

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In ninth week of its $2 Broadway run "LILAC TIME" set another new high mark for a single day's business, breaking its own record which it had set earlier in the run!

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"Just finished the fourth day's business of 'LILAC TIME' and cannot refrain from writing you to tell you how thoroughly satisfied we are with the business that this picture is doing."
—*A. G. Stolte, Manager Strand Theatre, Waterloo, Ia.*

ALL RECORDS BROKEN

"'LILAC TIME' breaking all known records Orpheum, Sioux City. On account their two changes vaudeville policy, picture was booked for only four days, but business was so big management arranged vaudeville bookings so as extend picture three more days."
—*W. C. Brimmer*

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The impossible accomplished when 'LILAC TIME' breaks all records for Main Street Theatre both in dollars and attendance. 'Patent Leather Kid' did greater than capacity business but 'LILAC TIME' beat it over six hundred dollars opening day.
—*Wm. Warner, Kansas City.*

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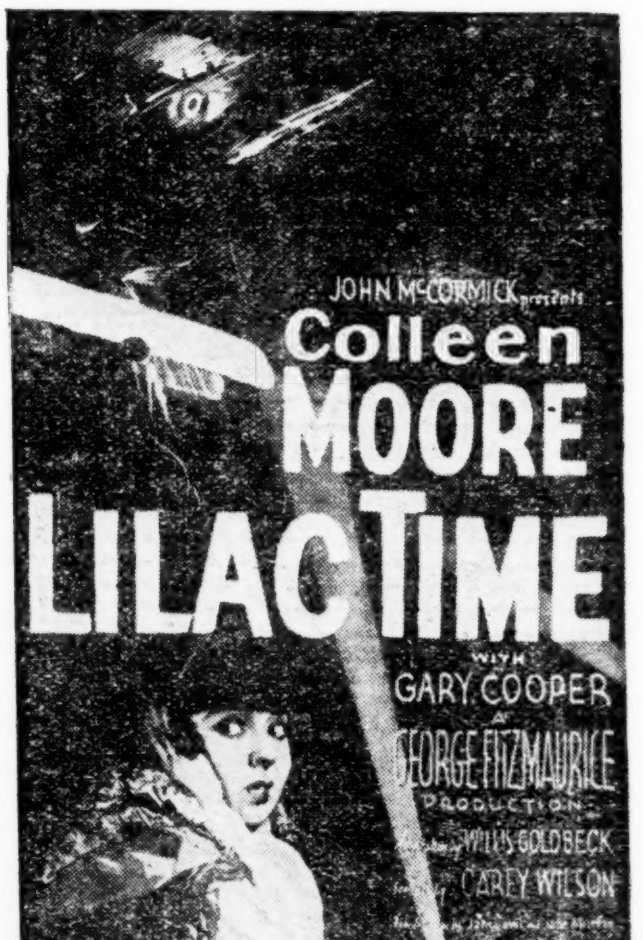
"'LILAC TIME' built up from day to day showing that it was very popular with the public. Not many pictures do that these days. We cannot say too much for this production."—*C. F. Pfister, Manager Mayflower Theatre, Troy, Ohio.*

CROWDING FOR BOOKINGS

"'LILAC TIME' opened Loew's Broad Theatre, Columbus, Ohio, October six to record-breaking business, insuring two weeks run. Exhibitors are now convinced that we have biggest money maker ever released and are crowding us for bookings."—*Paul E. Krieger.*



LILAC TIME

LILAC TIME RECORDS TO DATE **52** WATCH 'EM GROW

With or Without SOUND!

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays President

Sarnoff-Kennedy Direction Of Keith's Reorganization May Mean Many Changes

Reorganization of Radio-Keith-Orpheum under the supervision of David Sarnoff and Joseph P. Kennedy, along with John Ford as Keith's general manager, is quite apt, from report, to freeze out of their present Keith circuit positions, those malcontents remaining over from the Keith-Orpheum merger and referred to "the interference."

About the only Orpheumite to be retained, from reports, is Ben Kahane, former counsel of the Orpheum Circuit and now in the New York office of Keith's. Another exception is E. E. Albee, himself, who is hanging on to his job as unofficial president through a contract held by him from the Keith-Orpheum merger. It calls for a salary of $100,000 a year and is for five years, from report. Albee is president in name only.

John J. Murdock walked into Keith-Albee-Orpheum office in the Bond building Monday for the first time. That office had been awaiting Murdock for several months. Murdock's advice is so highly thought of by Kennedy, and, also, likely, Sarnoff, that Murdock may be frequently consulted as an advisor by the heads of the new concern.

Pat Casey has not been mentioned in connection with the reorganization since the R. C. A. deal was closed Monday. It appears to be known to several that Casey has repeatedly declined to take official charge in any department of Keith's while certain executives remained with that institution. With the clearances predicted when the R. C. A.-Keith deal shall have been closed by Nov. 15, Casey is apt to consent to join in the reorganization, to which he can lend invaluable assistance.

In the middle west Ike Libson, of Cincinnati, head of that group of Keith theatres, will continue to generally represent the circuit in the middle west.

Streaks Not Wanted

It is reported that those of the present Keith administration who have handled their positions with fealty to the organization, are fairly secure if their work meanwhile has warranted retention. Others who have shown a streak or have worked against the successful operation of Keith's under the Kennedy-Murdock direction are due for air.

The "Albee-Orpheum faction" appeared to have been under the impression for the past few weeks they would be returned to authority in Keith's, upon R. C. A. completing its deal. Accounts say they failed to figure in Sarnoff on that speculation, and his information on them. The report is that Sarnoff, in conference with Kennedy, quickly agreed upon whom they wanted.

Vaude Stays In

It is understood that while R. C. A. Photophone will wire all of the Keith houses available for it, that there is no present intention of flooding the circuit with all-sound shows. The latter would necessarily include talking shorts, excluding vaude acts. Keith's is pretty well booked up with acts for the body of its bills for several weeks to come.

In the formation of the new company and its title as selected, Radio-Keith-Orpheum, the word "Albee" of the present title is dropped. Albee hyphenated his name with B. F. Keith's some years ago, about the time of the tremendous quantity of personal publicity given to him by the press department, when the Keith Circuit celebrated for some months its Third Of a Century. The name of Albee also crept onto the fronts of some Keith-built theatres, notably the $6,000,000 Albee in Brooklyn, which is minus the name of Keith in association.

Albee personally owns vaude theatres in Providence, Pawtucket and Montreal. Other Keith theatres, booked and operated by the Keiths but not wholly controlled, are scattered throughout the country, with several of them in Lipson's territory.

Another Group

The Proctor Circuit of 12 theatres is also distinct from Keith's, though booked by it. Negotiations are reported underway between the Sarnoff-Kennedy coterie and Proctor. These negotiations may extend to other Keith-booked but not controlled houses.

In the picture section of this issue is reported other negotiations to start between the Warners or Fox with Keith's. If with Warners it will be with a view to merging Keith's with Warners' Stanley Company chain.

Murdock and Kennedy took over Keith's about five months ago. They have solely directed it since, with much interference from the inside.

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LOS ANGELES: LOEW'S STATE BLDG. PARIS: 30 CHAMP'S ELYSEES

William Morris
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Communicate with New York Office Immediately regarding European bookings

CHICAGO: 1111 BUTLER BLDG.

B. F. Keith—Alone

"Founders' Week," to celebrate the opening next week of the B. F. Keith Memorial theatre in Boston, may act as a publicity plug for the Boston house or the Keith circuit, but it sounds like an injustice to the memory of the late B. F. Keith.

There was but one founder of the vaudeville that America has known—B. F. Keith.

Helen Tees and Steel Worker Gulped Gas

Chicago, Oct. 23.

In her years on the road, Helen Tees, acrobat, forgot some of the fine points of cooking. The result was almost fatal.

Meeting a steel worker in a beer joint across from her apartment, Miss Tees was so impressed she asked him over for dinner. While the steel worker sat on the sofa, Miss Tees went to the kitchen to cook some eggs and things.

A few hours later June Collins, partner in Miss Tees' act, came home and found both the steel worker and the acrobat unconscious. A pulmotor squad was called and revived them.

Miss Tees admitted her mistake when regaining consciousness. She had turned on the gas, but forgot to light it.

E. J. Lynch's Divorce

Bridgeport, Oct. 23.

Ernest J. Lynch, former manager of the Lyric, Poli house, was granted a divorce last week from his wife, Lila Burkhardt Lynch.

Lynch charged his wife with desertion. According to his testimony his wife, theatre organist, refused to settle down and make a home for him, but preferred to live in hotels. They were married in 1908 and she deserted him in 1921, he said.

UNIT SHOW ON SHORT

Whiting and Burt will sing and Charles Irwin will monolog a little and act as master of ceremonies for Fox Movietone shorts.

As far as known, Irwin will be the first sound screen m. c.

Leo Morrison placed both acts.

Decker-Murray Skit

Paul Decker and Marion Murray have formed a vaude combination.

Dorothy Webb and Joe Allenton will be in their support.

CLARA HOWARD
K-A-O
East: CHAS. WILSHIN
West: WM. JACOBS

FLORENCE MAYE SUED FOR DIVORCE IN B'KLYN

Husband, Realtor, Names Wife's Stage Partner, Ed Hopkins

Hopkins and Maye muffed the opening show at the Wilson, Brooklyn, Monday because of a prior engagement before Supreme Court Justice Burt J. Humphrey in the Supreme Court, Kings County.

The court appearance was for trial of divorce proceedings instituted some months ago by James J. Murphy, husband of Florence Maye, against the actress which named Ed. Hopkins, Mrs. Murphy's stage partner as corespondent.

Both were served last week while playing the Willis, New York.

The team hung around all afternoon Monday only to find that the case would go over because of long calendar and were served again for appearance tomorrow (Thursday).

Hopping to the theatre they found they had been supplanted by Appleman and Kent. With postponement the team cancelled the last half despite a play or pay contract, figuring it better to wrangle the matter out with the V. M. P. A. than the Supreme Court.

Murphy, real estate operator of Bath Beach, L. I., has been estranged from his wife for the past year, the split said to have been precipitated through his wife's desire to return to the stage with her former partner before marriage.

Murphy's complaint alleges misconduct between his wife and stage partner on diverse dates last August in New York City and Atlantic City.

In addition to the divorce suit Murphy has also served Hopkins in a $25,000 alienation suit.

Mrs. Murphy has filed a general denial to the charges and has countered with a separation suit on grounds of incompatibility.

3 Yrs. for N. G. $5 Check

Convicted of passing a rubber check for $5 on Manny Smith, vaudevillian and pianist, Albert Stein, 31, no home, was sentenced to a term not to exceed three years, in Special Sessions.

Smith told the court that he had given Stein $5 in cash for a piece of paper supposed to represent that amount. The transaction occurred Sept. 20 at Smith's home, 3 East 119th street.

Talker Travesty

Los Angeles, Oct. 23.

"Spoils of Lust," the sketch in which Fannie Brice will open at the Palace, New York, Nov. 4, is a burlesque on talking pictures written by Joseph Jackson and William Brokaw Jutta.

Both are film dialog writers of Hollywood, Jackson is with Warner Brothers, Jutta with Pathe.

Jimmie Quinn, Smith Booster

Los Angeles, Oct. 23.

Jimmie Quinn, boasting "the only brown derby in Southern California," is campaigning for Gov. Smith in this territory.

Quinn says after the election is over he is going to New York to reenter vaudeville.

Stan Stanley Not at Carman's "Drag"; Sues News and A. P. for Damages

Stan Stanley has filed damage suits of $25,000 each against the Associated Press and Daily News Publishing Company (New York) upon defamation of character charges.

The premise of the complaint hinges on stories published by the News and broadcast by the A. P., making Stanley a defendant in a raid two weeks ago on a lawn drag staged at the summer home of Frank "Barry" Carman at Brielle, N. J. Nathan Burkan is attorney for Stanley.

Stanley's complaint in the libel actions alleges he was not a participant in the lawn orgy or was not the Stanley held in $2,500 bail.

Check-up on Brielle arrests disclosed that the Stanley, defendant, was Leslie Stanley, playing a minor part in "Pleasure Man," and not Stan Stanley, who had also been in the same show, by Mae West. Both Stanley and Carman are at liberty under $2,500 bail awaiting trial in Toms River, N. J., scheduled for next month.

The News carried the story of the affair with Stanley's name and the comic's pictures, which the vaude actor claims has damaged him to the extent of the amount asked in the action. It was subsequently through A. P. printed in a number of other newspapers.

Sailors, Too

An inside on the Brielle affair has it that Carman had been staging a series of nocturnal lawn parties, where members of the useless sex had been appearing in the altogether, much to the annoyance of neighbors of the fashionable south shore colony.

At the recent raid a number of sailors were also taken to the hoosegow with Stanley (not Stan) and Carman, with the naval men released before booked and turned over to superiors for disciplining. They will be called as witnesses when Carman and Stanley are brought to trial next month.

Stan Stanley, who is out under $500 bail for his participation in Mae West's "Pleasure Man," has returned to vaude pending trial, playing nearby dates.

Osterman Dinnered By Wise Crackers

The only bachelor dinner thrown to a married man happened Monday midnight and lasting until 3:30 in the morning at the Hotel Astor, New York.

Jackie Osterman was the victim of the last supper "before he reports daily to Daly," referring to Mary Daly of "Three Musketeers," the present Mrs. Jackie Osterman. They were set last Tuesday in City Hall, a week ahead of schedule. Since Chick Cohen, of the City Hall and other picture theatres, and also known as backer of several revues, had it all planned for Monday midnite they went through with it.

Cohen elected Osterman his own m. c., but Jackie turned things over to Eddie Cantor and Georgie Jessel, although Lester Allen and George Price seemed to take things out of their hands.

Cantor struck a serious keynote on playing the Matrimonial Circuit. For a bunch of cynical Mazda Lane muggs it was somewhat of a shock and surprise how staid the playboys, nifty-purveyors and ex-officio comics could be. Allen's comedy obbliato was nonetheless relished.

Eddie Buzzel, himself a recent benedict, was reminiscing about his past performances with Osterman in the old Capitol apartments. Eddie recalled that after a particularly tough night Osterman told him to stay up so he could get Variety early then issued on Friday.

Cantor said, "you can tell a man by the number of benefits he plays."

About 200 were present. The tariff was $25, including everything. Everybody in hard-fronts as a compliment to Jackie excepting a couple newspaper guys who don't know better.

Through it all, reverence and respect for the actor's late father, Jake Rosenthal, and his charming mother, Kathryn Osterman, was a dominant keynote.

23rd
Anniversary
Number
OF
VARIETY
Will be Issued in December

Announcements at regular advertising rates may be left at or forwarded to any Variety office

PAUL WHITEMAN

BEGS TO ANNOUNCE

That he is no longer affiliated with any theatrical booking office.

That he is now booking through his own office.

That he would be pleased to have all communications addressed to his own office.

Thank you.

PAUL WHITEMAN

BRYANT 8070 1560 BROADWAY, NEW YORK CITY

JAMES F. GILLESPIE
Personal Representative

Greatest Act-Booking Bureau By Exchange of Talent for Vaude, Radio and Pictures

Formation of an individual bureau to handle all talking picture and radio work by Keith acts under the new R. C. A. Photophone control of Keith's probably will begin within the next couple of weeks.

Since the R. C. A.-Keith-F. B. O. deal was not completed until Monday, no steps had been taken toward the forming of such a department, but its establishment under the merger is natural.

With Keith's large booking interests at its finger tips, the bureau, when formed, will have a greater source of material to draw from than any vaudeville talking film or radio organization now in existence.

The 250 odd theatres now operated and booked by Keith's are playing from 2,000 to 2,500 acts, with probably five to 10 per cent. of that number new on one of the circuits weekly and about the same percentage finishing.

Circuits playing acts available for RCA Photophone's exclusive use, besides Keith, are Orpheum, Proctor, Interstate and the Assn. (Chicago). In addition are several smaller chains and numerous single theatres booked by Keith or a subsidiary, this group varying in number from time to time.

When formed, the vaude, film and radio bureau will be the chief contact between the vaude and picture interests of the organization. Considering the control it will have over acts in all directions, the department will eventually overshadow the vaude booking division in importance.

Practically all details advanced in regard to the bureau to date are mere theory. Only the great influence it will have in the future looms up.

To acts the bureau, made possible by the merger, is bound to have tremendous significance. It will mean that all acts and players under contract to any of the organization's various departments, including vaude, radio and pictures, sound or silent, will be held exclusive in all fields but the legitimate.

It will probably mean that all acts playing Keith's vaude theatres will make their talking pictures for Photophone and do their broadcasting for RCA if doing either at all while playing for Keith's, though both the film and radio work will be optional for vaudevillians. RCA's radio stars and entertainers also will be available for vaude or films.

Keith agents will likewise be limited to their own organization in the placing of talent. Up to the present time, with no radio or talking picture relations at home, they have managed to book a considerable number of acts with other talkers. The Photophone tie-up will not eliminate their picture bookings, but rather aid them, although at the same time limiting the field of operation.

The bureau, when established, will be similar to the present vaude booking department, with a chief and individual bookers buying the talent. In all probability it will be in conjunction with the Keith vaude division.

VAUDFILMS IN BOSTON

Intention to revive straight vaude in Boston with the new B. F. Keith Memorial Theatre have been dropped. The house will open Monday (Oct. 29) with vaudfilm.

In the vaude section of the first show will be Jack Pearl, Rastelli, Foy Family, Frankie Heath, Albertina Rasch Ballet and Mitchell and Durant.

MISS PATRICOLA

has just signed contracts with Metro-Goldwyn-Mayer Talkies through her

Personal Manager
JOHNNY COLLINS
160 West 46th Street

Lowry at $1,500 Weekly; Year's Contract in St. L.

St. Louis, Oct. 23.

Another contract, for a year, has been given to Ed Lowry as m. c. by the Skouras Brothers. It calls for $1,250 weekly for the first six months and $1,500 for the remainder of the term.

Lowry came to the Ambassador as m. c. about two years ago at $700 a week. He has been there since.

Frank Fay, reported at the brothers' other house, Missouri, for 18 months, is rumored due to leave within a month. Fay's presence has not affected business at the Ambassador.

HERBERT ON PAR. STAFF

Los Angeles, Oct. 23.

Hugh Herbert has left Fox after writing Movietone shorts. It is understood he will join Paramount.

Herbert is one of the pioneer writers for talking shorts. He started with Vitaphone more than a year ago.

Kennedy Talks to Keith Agents Urging Co-operation and Good Will

Yesterday (Tuesday) afternoon Joseph P. Kennedy called a meeting of the Keith office agents. He apologized for disturbing them, but said he felt it necessary, on behalf of Mr. Sarnoff and himself, to inform them of the present operating condition of Radio-Keith-Orpheum.

Kennedy informed the agents that John Ford remains in full charge of Keith's, under Sarnoff and himself, and that they should refer to Ford for instructions or advice when necessary. He asked the agents to co-operate with the organization in action and good will, to send it along as an institution associated with the Radio Corporation of America should be sent along.

The Kennedy impression with the agents, as always, was excellent. One of the agents, following the meeting, said:

"If the old Albee bunch had been like that guy (Kennedy), the Keith circuit couldn't have flopped under them."

Gorman's Mission

Tom Gorman, assistant district manager for Keith's in the east, has been granted a six weeks' leave of absence, starting this Friday.

It is said that Gorman will leave New York on a special mission for Joseph P. Kennedy, of Keith's FBO and Pathe. The mission is suspected of relation to Kennedy's picture ventures.

Gorman has shown a marked aptitude in the direction of vaude houses since joining the Keith staff. He was the instigator of the Sunday opening in the New York Keith houses. It has decidedly increased the Sunday matinee grosses of that chain.

NVA Economy

Chicago, Oct. 23.

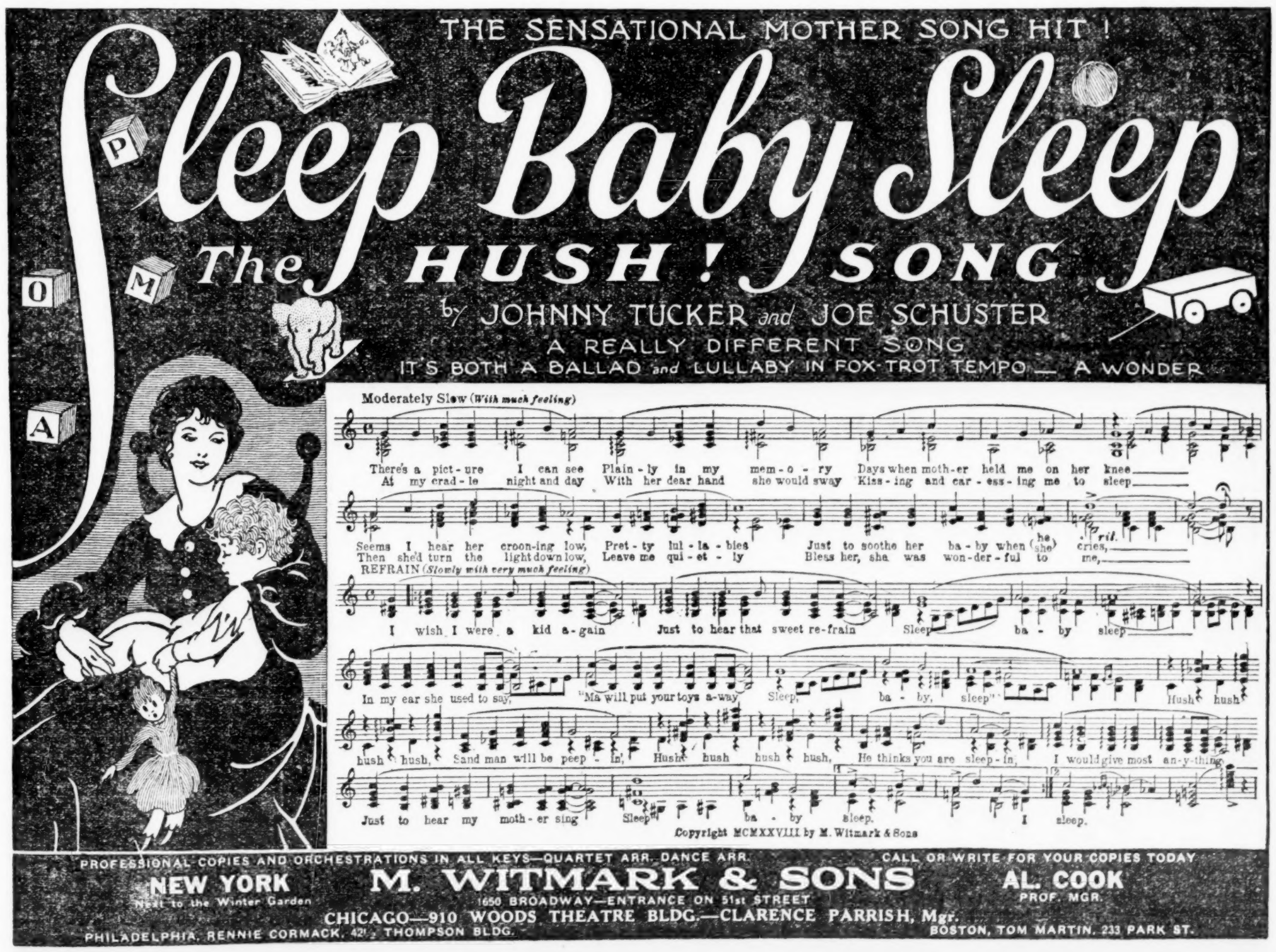
An economy wave has swept over the NVA club in Chicago. Acting upon orders, the club has cut down to a minimum by letting out two matrons, two doormen and special elevator man.

Left in charge of the club rooms is Walter Hawley.

Al Abbott's Short

Al Abbott (vaude) will do a short for Vitaphone under Bryan Foy's direction.

Walter Nilsson
"World's Master Unicyclist"
O-H-OOO!
Featured Fanchon & Marco
"Up in the Air Idea"



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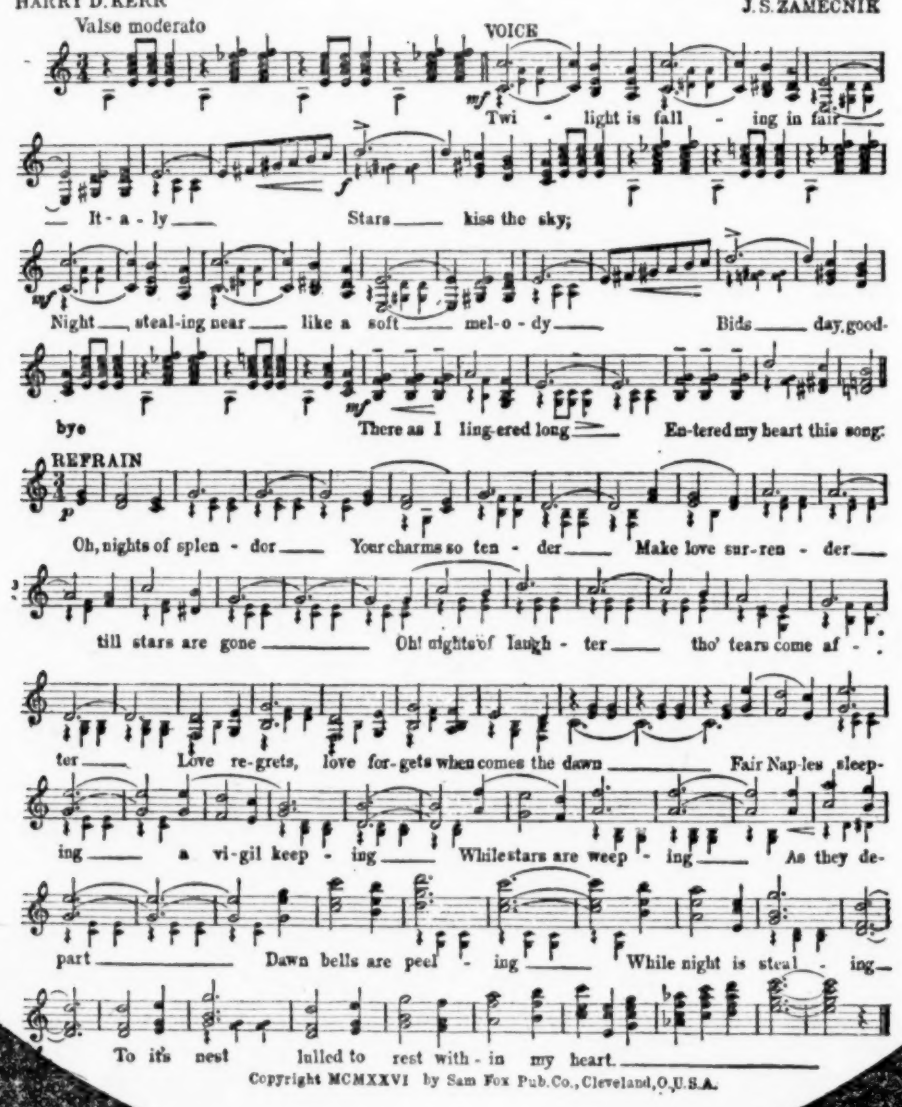
THEME SONG OF THE
WILLIAM FOX
PRODUCTION
"FAZIL"

NEAPOLITAN NIGHTS
(OH, NIGHTS OF SPLENDOR)

Words by HARRY D. KERR
Music by J. S. ZAMECNIK



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THE THEME SONG OF A MILLION HEARTS
FOR DANCE BANDS — SYMPHONIC ORCHESTRATIONS
(WALTZ OR FOX-TROT)
ALL VOCAL ARRANGEMENTS READY
"NEAPOLITAN NIGHTS" RECORDED ON ALL LEADING RECORDS

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The original Musical Settings of
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"ABIE'S IRISH ROSE"
"WEDDING MARCH"
The Theme Songs
"NEAPOLITAN NIGHTS"
"PARADISE"
are but a few of the MASTER WORKS
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"YOLANDA"
"WAY DOWN EAST"
"ORPHANS OF THE STORM"
"WHEN KNIGHTHOOD was in FLOWER"
Etc. Etc.
Mr. Peters as a disciple of Wagner has given to the Motion Picture what Wagner has given to Opera

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COMPOSER *and* ARRANGER
Whose Practical yet Artistic Musical Synchronized Settings have received much favorable comment
Conductor of
"ABIE'S IRISH ROSE"
during its New York run

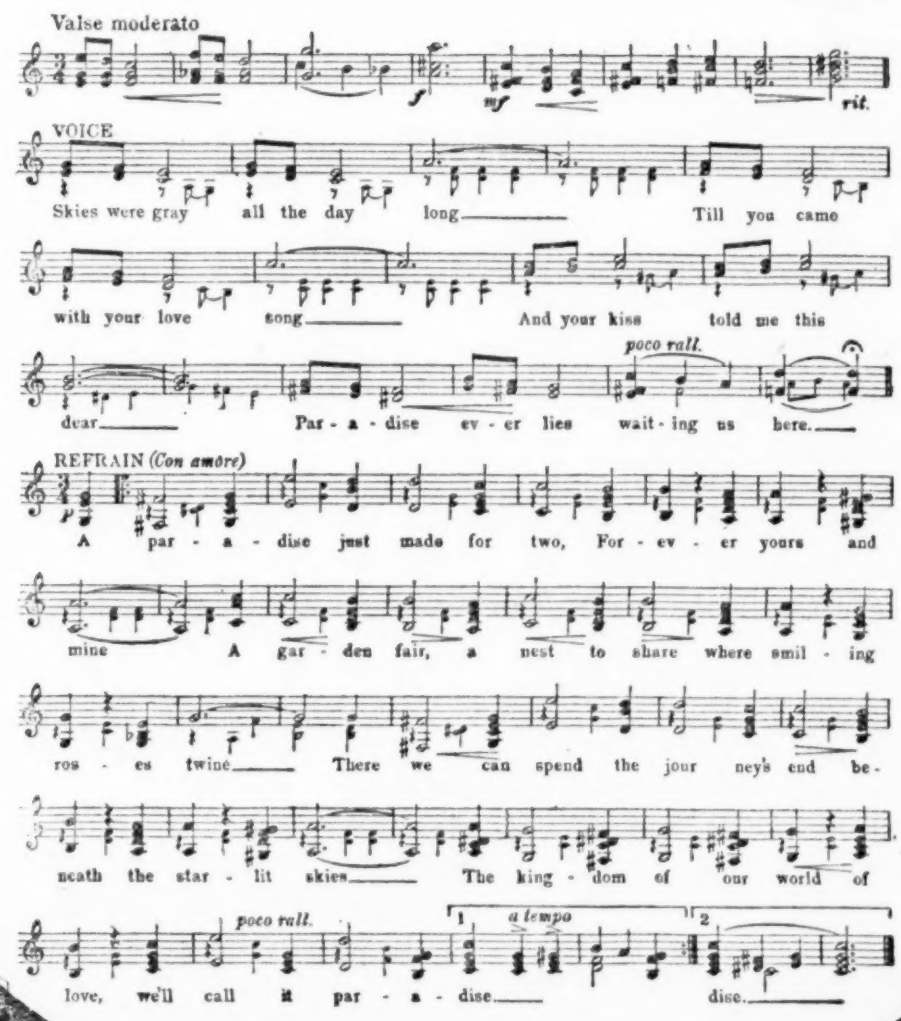
M. BERG
MUSIC FOR THE FILM"
SOUND SYNCHRONIZATION DEPARTMENT

FOX
FILM
FEATURES

THEME SONG OF
"THE WEDDING MARCH"
A PARAMOUNT PICTURE

PARADISE

Words by HARRY D. VERR
Music by J. S. ZAMECNIK



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"PARADISE"
THE EXQUISITE THEME SONG FOR THE "WEDDING MARCH"
A PICTURE WITH A GREAT HEART APPEAL
A SENSATION FOR THE THEATRE
NEW IDEA ORGAN SLIDES
VOCAL AND DANCE ARRANGEMENTS READY
A SONG OF SURE FIRE APPEAL FOR
SINGLES — DUOS — QUARTETS
"PARADISE" IS RECORDED ON ALL LEADING RECORDS

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Keith's First Sound Film

The first of the New York houses on the Keith list to start with sound films will be the Jefferson in East 14th street. Its initial sounder will be heard next Sunday (Oct. 28) when "The Patriot" (Emil Jannings) will be on the screen.

ANN GARRISON and Co.

in "THE CIRCUS"

Introducing My Original Dance Creation "Stamping It Down"

Oct. 21-24, Englewood, Chicago

Oct. 25-27, Palace, South Bend, Ind.

Touring Keith-Orpheum Circuit

Direction JOHN SCHULTZ

V. M. P. A. WARNING

Robbins, Indie Agent, and Bound Brook Theatre Named

Following the filing of several complaints against John Robbins, independent agent, and the Brook theatre, Boundbrook, N. J., the V. M. P. A. has warned acts playing that theatre, or any other engagement for Robbins, that they will do so at their own risk. Neither Robbins nor the house is a member of the association. The V. M. P. A. therefore has no jurisdiction.

One complaining act charges that after fulfilling the engagement it was paid less than contracted for with Robbins. Manager of the theatre, according to the complaint, told the act to see Robbins about it, Robbins later passing the bag on to the manager. That, the act contends, was the start of the run-around.

In another complaint Robbins is alleged to have booked four acts for a one day show at the Brook, but after reporting at the theatre the acts were informed they were not wanted.

Royal for $15,000 Job

Cleveland, Oct. 23.

Persistent rumors have it that John Royal, Keith representative and late manager of Keith's local Palace, is to get the $15,000 plum managership of Cleveland's civic auditorium, recently held by Lincoln Dickey.

VERSATILE ARTIST

Open for good proposition. I play the piano accordion (Victor Artist on same), accordion and trumpet together and accordion and "Belcophone," my own novelty, very flashy and beautiful music. Good tenor voice. Sing in English, Italian and French, also play saxophone, clarinet, piccolo, banjo, guitar and two trumpets at one time. Also do Wop and Scotch characters. I have more than $2,000 worth of the best instruments. I have the goods. What can you offer? Can also offer above as an act (two males). Partner only accordion and a little dancing. Full particulars sent on request.

PAT MARRA, 577 Ville Marie St., Montreal, Can.

Sound May Drop 150 Acts from Loew Books

Loew booking department has received no information to date on the effect the wiring of the circuit's houses will have on vaudeville books. While a majority of Loew theatres are now undergoing wiring, opening dates of talkers have not been announced or set except in one or two instances.

Indications are that with the first general introduction of sound films Loew books will carry in the neighborhood of 100 less acts weekly. It is further estimated that eventually, with practically all Loew theatres talker-equipped, the reduced number will surpass 150.

$7,000 Judgment Against Agents on Contract

Having guaranteed Anna Duncan, single act, seven weeks' employment at $1,000 a week on a written contract, the actress sued and recovered judgment, by default, for $7,954 against Johnson & Loewenstein, independent vaude agents.

A. E. Johnson and Max Loewenstein have since dissolved as copartners, each continuing as an indie agent in the Bond building.

Their defense was that Miss Duncan's act was not satisfactory, but at trial, judgment went by default, through not being defended.

LANGDON'S FINAL 2 WEEKS

Los Angeles, Oct. 23.

Harry Langdon will do two more weeks of personal appearances in the picture houses.

He opened at the Michigan, Detroit, Oct. 27, and the following week plays the Missouri, St. Louis. From there he goes to New York.

Loew Gives Notice to 11 Orchestras, But Later Reduces Number to Six

Consternation hit musicians local 802 when the Loew offices served notices on 11 orchestras that following the expiration of the customary two weeks' notice their services would no longer be required. This on account of the wiring of Loew houses and supplanting the orchestras with sound accompaniment for the films.

Local 802, via Eddie Canavan, its main spokesman, held conferences with the Loew offices. Following the meetings the Loew offices decided to retain six, but that the other five would be released.

There was another report that Loew had sent out two weeks' notice to 30 theatre orchestras, but according to the union story only 11 were served at this time.

PAN BILL WORRIES

L. A. Houses Added Acts—Jimmy Wilson Ill

Los Angeles, Oct. 23.

The Pantages theatre had its troubles keeping full vaude lineup on the bill last week. Four acts and a talking film short of another vaude team did not satisfy the crowd as a full variety bill, Renee Tumanova and her Troubadours, added Tuesday. Wednesday night, Jimmy Wilson of Alton and Wilson was stricken with pneumonia and the act had to cancel.

Harry Cooper, headlining the bill, then divided his turn into two acts to finish the week. Wilson was so ill at his hotel that he could not be removed to a hospital.

Two Publix Units

"Miniatures of 1929," the Publix unit featuring the Singer Midgets, opens in New Haven, Conn., Nov. 8. This is practically the same routine the diminutive performers did in vaude except that the effects and background will be elaborated.

Another Publix unit in preparation is titled "Just Kids," based upon Ad Carter's comic strip cartoons. Carter will personally appear with the troupe. Rehearsals are scheduled for this one very shortly.

Forman at N. Y. Palace

Lou Forman, musical director of the Riverside, New York, was shifted to the Palace Sunday, Forman to wield the baton there indefinitely.

Dirt Show Notoriety Gets Stanley Booking

Stan Stanley, one of the indicted group of "The Pleasure Man," has hopped back to vaude pending disposition of that show's case. He was a last minute addition to the last half bill at the Fifth Avenue, New York, last week.

Attendant publicity of the raids on "Pleasure Man" cinched the booking, Stanley reviving his former audience act. Like his associates, Stanley is at present at liberty under $500 bond.

Loew's Time South

With the dropping of Birmingham from Loew's southern time, acts will, in the future, return to New York after finishing in the south before starting on the western time. Heretofore, after playing the south, the route has been direct to Evansville, Ind., the opening stand in the west.

Loew's southern time now is composed of Norfolk, Atlanta, Memphis, New Orleans and Houston, all full weeks. The five-day lay off between Memphis and N. O. remains, due to the Saturday opening at N. O.

The week between Atlanta and Memphis formerly occupied by Birmingham has been dropped, with acts now going direct from Atlanta to Memphis.

TWO COAST SPLITS

Log Angeles, Oct. 23.

Imperial theatre, at El Centro, Cal., and the Brawley, Brawley, Cal., both West Coast operated, introduced new policies of vaudfilm Oct. 15.

Houses use five acts on a split week.

Keith's in Memphis

Keith's new house in Memphis, opening in about a month, probably will be booked with the Orpheum string out of New York. A meeting to settle the booking question will be held this week.

Vaudfilm policy.

To the Common Stockholders of

Keith-Albee-Orpheum Corporation

Holders of over 40% of the outstanding Common Stock of Keith-Albee-Orpheum Corporation have entered into an agreement for the organization of a New Company to be known as Radio-Keith-Orpheum Corporation, which will issue shares of its Class A Stock, share for share, for Common Stock of Keith-Albee-Orpheum Corporation tendered for exchange, and which will also issue 500,000 shares of Class B Stock in consideration of certain contracts to be made with the New Company by Radio Corporation of America, R.C.A. Photophone, Inc., and National Broadcasting Company.

Mr. David Sarnoff, Vice-President and General Manager of Radio Corporation of America, has accepted the office of Chairman of the Board of Directors of the New Company, and Radio Corporation of America will have substantial representation upon the Board.

It is contemplated that shares of Class A Stock of the New Company will also be issued, share for share, for capital stock of F.B.O. Productions, Inc. a corporation engaged in the production and distribution of motion pictures, and additional shares of Class A Stock may be issued for the purposes set forth in the Plan.

Copies of the Plan containing further details and of the Deposit Agreement, may be obtained from Empire Trust Company, Depositary, 120 Broadway, New York, N. Y.

Holders of Common Stock of Keith-Albee-Orpheum Corporation desiring to deposit their stock for exchange under the Plan, should immediately deliver or forward by registered mail insured their stock certificates to the Depositary. Stock certificates should be endorsed in blank for transfer and the endorsement witnessed and guaranteed by a bank. The Depositary will issue transferable Certificates of Deposit. All transfer tax stamps required will be affixed by the Committee.

The group of Keith-Albee-Orpheum Corporation stockholders who have entered into the agreement believe that the association of Radio Corporation of America, and its subsidiary, R.C.A. Photophone, Inc. (controlling the Photophone devices for the synchronization of sound and motion pictures), and its affiliated company, National Broadcasting Company, with your Company through the organization of the New Company will create a combination of vaudeville, talking moving pictures and radio with vast possibilities of expansion in the entertainment field. The inclusion of F.B.O. Productions, Inc. will add to the business an established unit for the production and distribution of moving pictures. The undersigned deem the carrying out of the Plan exceedingly desirable and beneficial from the standpoint of your Company and invite and advise all holders of the Common Stock of Keith-Albee-Orpheum Corporation to join in exchanging their stock for stock of the New Company.

Lehman Brothers and Blair & Co., Inc., who are holders of substantial amounts of common stock of Keith-Albee-Orpheum Corporation and have taken an active part in the negotiations for the organization of the New Company, have approved and agreed to the Plan.

Attention is called to the fact that in order to declare the Plan operative, the consent of only 51% of the Common Stock of Keith-Albee-Orpheum Corporation is necessary and that over 40% of such Stock outstanding has already consented. **In order to insure participation in the Plan and the full benefits thereof, Stock should be deposited on or before November 15, 1928.**

E. F. ALBEE,
WALTER P. COOKE,
MAURICE GOODMAN,
MARCUS HEIMAN,
B. B. KAHANE,
JOSEPH P. KENNEDY,
J. J. MURDOCK,
Committee.

October 22, 1928.

RAJAH RABOID

The New Haven "Union," New Haven, Conn., carried the name of RAJAH RABOID in front page stories nine consecutive days before his opening at Poli's Palace Theatre, including two sensational black type streamers across the top of their front page, on his outdoor stunt, and ended their review of his stage performance by saying, "It's the week before Christmas and not a seat in the house."

Direction MARTY FORKINS
JACK WEINER, Associate

Reade Loses K-A Suit In New Jersey Court

In the Court of Chancery in Newark, N. J., yesterday (Tuesday) the adjourned application by Walter Reade for a receivership for the two Jersey theatres in which he and Keith-Albee are jointly interested, was dismissed. This is expected to end the Reade litigation over there.

A report has been that the actual object of Reade's action against Keith's was to force Keith's into a settlement with him whereby Reade could proceed with his William Fox negotiations to sell his holdings to Fox.

An action still pends in the New York courts, brought by Keith's to recover from Reade moneys alleged to have been advanced by Keith's to operate the Jersey theatres, and for which, it is claimed, Reade and his partner, Storrs, are responsible. An application to enjoin Keith's from pursuing its New York action, brought by Reade, was dismissed at the hearing.

Maurice Goodman, counsel for Keith's, states that the New York action against Reade, et al., will be pressed.

Burt on K-O Floor

Glenn Burt, former Keith western booker and lately an agent with Tommy Burchill, Chicago, has been granted permission to represent Harry Rogers on the Keith (New York) floors.

Requests in Burt's behalf were twice refused recently. He finally received permission last week after Rogers claimed that during a recent out of town trip none of his acts were represented on the floor.

Stage Hand Accused

New London, Conn., Oct. 23.

Tony Lericer, a stage hand, has been arrested on a charge of stealing from the dressing rooms at the Garden theatre.

MARGARET MANN'S ACT

Los Angeles, Oct. 23.

Margaret Mann's contract with Fox expires next month and will not be renewed. She leaves Hollywood for a three months' trip to her home in Scotland and upon returning will take up a vaude tour for Keith.

Miss Mann made her screen impression as the mother in "Four Sons."

Mort Downey's Offers

Mort Downey had hardly stepped off the boat Monday, after six months abroad, when he was met with several offers for talking pictures.

One is said to have been for a full length talker by Paramount, and others for talking shorts. He is undecided as to future engagements over here.

Downey, while abroad, played the class spots of London and France. He remained over there for almost seven times as long as his original contract for London called for.

Billy Van Retires

Billy B. Van has retired from the stage and gone to his farm in New Hampshire to recuperate from a recent breakdown which precipitated his withdrawal as featured comic of "Sunny Days," current at the Century.

Van withdrew from the show last Thursday, with Fred Hillebrandt substituting.

Reports that Van had suffered illness were scouted by intimates claiming that Van had been in general good health, but claimed he was a bit tired and wanted to quit the show business, temporarily if not permanently. That Van had definitely made up his mind on retirement is vouched for by the Shuberts, who had attempted to annex him to a five-year contract some weeks ago, with Van refusing to sign at that time, claiming he wanted a rest, but telling the Shuberts that should he desire to do a comeback they would have first call on his services.

Van is reputed wealthy, having derived most of his coin from farm implement inventions and soap business.

Fisher in N. E.

Arthur Fisher, New York independent booker, is going after New England and Massachusetts stands as opposish to the Walters-Danish-Frisco Agency, Boston.

Fisher has opened a Boston branch in charge of Charles "Doc" Breed, former Keith booker and later associated with the W-D-F Agency. Breed has swung over two of the formerly booked W-D-F houses, these being the Embassy, Waltham, Mass., and the Strand, Portland, Me. Both play five acts on a split.

Gilpin Talking

Charles Gilpin, of "Emperor Jones" fame, is coastward bound for a future in Fox Movietone.

EMPIRE NEWS, JUNE 17, 1928

LONDON CONQUERED BY BETH CHALLIS

Summer always brings an "American invasion" of our music-halls. While business is slack over there, New York stars like to combine business with pleasure on a trip to England.

One of the first to arrive this season was Sophie Tucker, and one of the last will be Ann Suter, who returns toward the end of next month. In between comes a stranger of so much liveliness and charm that I must acclaim her as one of the trio.

Her name is Beth Challis, and she labels herself on the programmes as "The Pint Size Mistress of Song." She pours us out a quart of delight.

Pure Personality

Modern taste on the halls is all in favor of "pure personality." Humorists who express themselves by way of acrobatics, juggling or a sketch are esteemed far less than those who take the stage unaided by any apparatus, properties or scenery whatsoever.

That is why I feel sure of Beth's success. She may be small, but she has room enough on her face to illustrate any song from "Henry's Made a Lady Out of Lizzie" to the tale of a girl whose figure was artificial. Her eyes are large enough to make every man-jack of us think he is being ogled, and her smile embraces us all.

ALHAMBRA, LONDON

With her little, lithe figure, her all-embracing smile, her knack of hitting off characters with a gesture and her friendly eyes, Beth Challis was certain from the start of English audiences' friendship. Even at the first performance after the Bank Holiday, when Londoners were all a trifle dispirited, she aroused a ready response to her lively antics. She was at her happiest in the song of the maid who neither liked blue eyes nor curly hair until she met a young man with both and accepted them ever after as her "weakness." On making this confession, Beth Challis is overcome with shyness and sprawls through the air to gain the protection of the piano. How the gallery yells each time she did this or expressed still greater embarrassment in other poses or gestures. She has a lighthearted way with her that brings everybody's affection.

"THE ERA," Aug. 8, 1928

"THE OBSERVER"
(By St. John Ervine)

Victoria Palace
BETH CHALLIS

Summer always sees an "American invasion" of our music-halls, and as long as it brings newcomers of the quality of Beth Challis, we shall not grumble. "The Pint Size Mistress of Song" is how she describes herself on the programme, but she outpours, in sheer liveliness, more than a quart. Though small, she has plenty of room on her face, with its gleaming rows of teeth and eyes large enough to make every spectator think he is being personally ogled, for all the emotions of the universe. She merely stands by a piano and sings about the new Ford or the girl whose figure was artificial. In her expressions, however, there is more quaintness than a stage littered with pantomime "props."

Originally booked for Four Weeks—Closing London Coliseum October 21st after a successful tour of over Seven Months of Stoll and Moss tours.

Played Coliseum, London, last week, number 8 spot.

Thanks to A. J. Clarke, who was responsible for my English debut.

Also thanks to respective managements for offers of engagements that would cover remainder of current season, but sailing Nov. 1, S. S George Washington

English Representative, HENRY SHEREK, of REEVES & LAMPORT.

American Representative, JULES DELMAR.

NED WAYBURN

Following His Ideal of Leadership and Perfection in Every Department of His World-famous Studios of Stage Dancing, Announces That He Has Entered Into a Long-term Contract for the EXCLUSIVE SERVICES of the World's Greatest "Tap" Dancer—

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Old Timers at Opening

Boston, Oct. 23.

Announcement is made by Henry L. Taylor that the new B. F. Keith Memorial theatre will have its formal opening Oct. 29.

Among those expected to attend are George M. Cohan, Lew Fields, Joe Weber, Maggie Cline, Al Jolson, Julia Arthur Cheney, May Irwin, Raymond Hitchcock, James McIntyre, Tom Heath and Eddie Leonard. Most of them appeared at one time in the old Keith theatre, which the new Memorial replaces.

It is to be a two-a-day vaude with reserved seats.

Harry Browning is resident manager.

MANAGERS
SAMMY LEW
SINGING — DANCING
Commodore, Utica, N. Y.

Wiring American

The reported delay in the proposed wiring preliminaries of Loew's American, New York, led to the report the house wouldn't be installed for sound films at all, as it was to be torn down to make way for a new commercial building. When asked about the report, Joe Vogel of the Loew offices said the American will be wired but be late in getting its installation.

Vogel said the Loew lease on the American property had several years to run.

ORIENTAL ROUTE SWITCH

Chicago, Oct. 23.

A few switches have been made in the route of B. & K. Oriental units out of town.

Following the Tower here, the units will go to St. Louis instead of Detroit, coming to the latter city after an open week.

The Fisher theatre, Detroit, has been added to the route. With the Capitol, it gives that town two stands.

Afterpieces

Afterpieces may again form a part of some of the Keith house bills this fall, with even New York to be given attention in this respect.

By way of injecting more comedy into the shows the afterpiece or travesty will be used by some of the new units that are being prepared for vaude presentation.

One of the first of the travestied pieces is "The Sad Case of Mary Duggan," presented by the new Mosconi Bros.' unit. It is a take-off on "The Trial of Mary Dugan."

Leon Without License

Lawrence Leon, independent agent, whose application for renewal of license was recently held up by the commissioner, is reported in another jam, this time as head of the L. & M. booking office, Hammerstein theatre building.

According to information received by the license commissioner's office in its present investigation into Leon's affairs, the L. & M. agency is alleged to be operating without a proper license.

Leon's personal permit was withheld due to several complaints filed and pending, considerable litigation resulting from his representation of vaude artists.

HOURLY MUSICAL SHIFTS

Stagehands and musicians are out of Mike Calderonne's Rialto, Hempstead, Long Island. Vaude is booked by Arthur Fisher.

The house employs a substitute orchestra which changes personnel about every hour or so from reports.

Acts went in there to work, rehearsed with one band and a little later were requested to rehearse their music all over again with a newer orchestra.

STOLL SUDDENLY RESIGNS

H. H. Stoll, with Keith offices for many years, first in the picture department and then later as technical director, resigned as the head of the service department.

Stoll's sudden withdrawal was surprising. Keith people regarded Stoll's connection as for life.

Peggy Hoover in Show

Buddy Doyle and Peggy Hoover (Mrs. Doyle) will discontinue their vaude act. Miss Hoover joins George Choos' "Hello Yourself" (legit).

Doyle will continue as a single.

COULDN'T DOUBLE

Eltinge Theatre Refused Permission to Bill Robinson

Bill Robinson, of "Blackbirds," was billed at the Palace, New York, this week but did not appear. The Eltinge theatre management advised the Keith office that if the Palace attempted to play Robinson, an injunction would be sought. The theatre's right to do so is in its booking contract which denies the right of any actor in the show to appear in another theatre during its run at the Eltinge. An exception in Robinson's case was requested but refused.

It appears that a contract for the Palace date was signed by the Keith office but Robinson did not affix his signature. The dancer said that if the Palace insisted on his appearance he would refuse but was willing to pay over an amount equal to his salary, to be applied on a substitute turn.

Winstrom Leaves Meriden

Meriden, Conn., Oct. 23.

Albert E. Winstrom has resigned as manager of the Palace (Fox-Poli). He is succeeded by Howard Waugh of the Palace, New Haven.

Houses Closing

With the West End theatre, 125th street, New York, and the Cross Bay theatre, Brooklyn, swinging into straight pictures, these houses cut out their two-day vaude bills overnight last week.

McCaffrey Booking Boston

Bill McCaffrey, of the Keith agency, will book the new B. F. Keith Memorial theatre, Boston.

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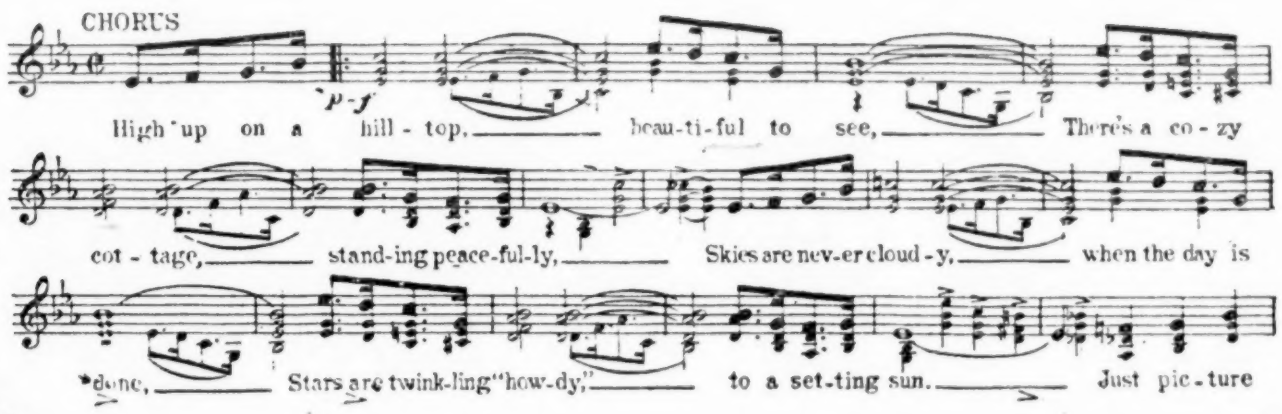

by ABEL BAER, IAN CAMPELL and GEORGE WHITING

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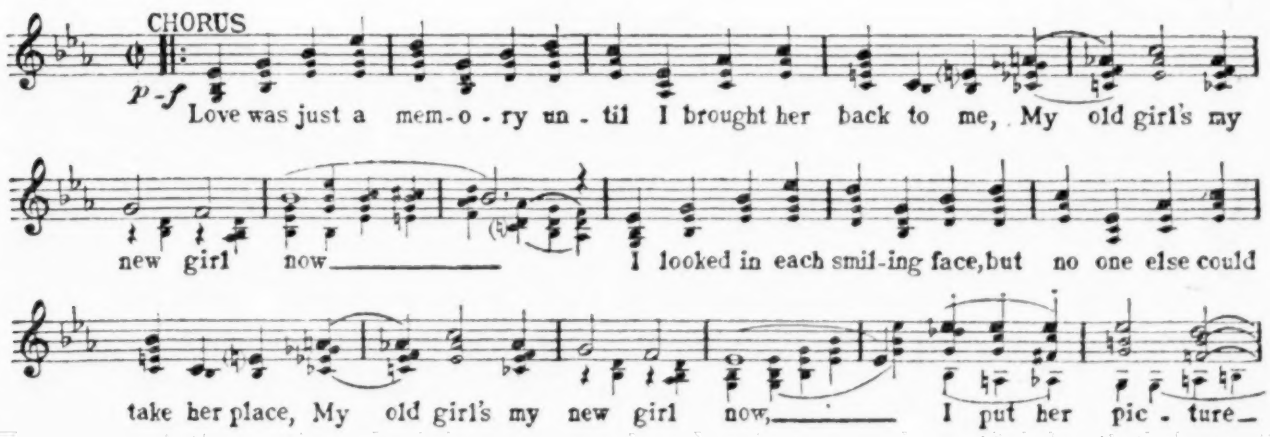

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Mutual Show Owners Warned in Strong Letter Against Any "Dirt"

Herk, Wheel President, Says Last Chance—Burlesque All Right; Filth All Wrong

I. H. Herk, president of the Mutual Burlesque wheel, on Monday sent the following strong letter on filth in burlesque to the producers and manager of Mutual attractions:

New York, Oct. 22, 1928.

Dear Sir:

It has been brought very forcibly to my attention that some of you fellows, regardless of the repeated instructions that I have given you both in written and verbal form, still do not understand the kind of show that I want over this circuit.

This is the last and final warning. If you cannot give an absolute burlesque show, full of low comedy and hokum, with pep, ginger and speed in your numbers, you don't belong on this wheel and I will tolerate you no further.

It seems a pity that the lack of intelligence so blinds you that you cannot realize that a show given along any other lines but these cannot last.

I will not permit for one day longer any filth in any show on this circuit.

If you consider this letter as a form letter and put it to one side without following same implicitly, the peril is yours, and I warn you now and for the last time that disregarding of this letter means a revocation of your franchise.

If you are a paid manager and own no part of the show, read this letter thoroughly and then send it to the man that owns the show you are managing. If the owner of the show tells you to disregard same, you had better advise me of the fact and protect yourself, because if I revoke the franchise, it not only means your position at present, but your position at any future time on this circuit.

I have tried to make this letter as strong as I know how and I repeat to you, this is the last warning.

Mutual Burlesque Ass'n.
I. H. HERK,
President.

Lewd Women Fined

Los Angeles, Oct. 23.

Frances Davis, Ada Bryantson and Mrs. Jean Guimond, players in a Main street honky tonk, were fined $25 apiece in Municipal Judge Northrup's court after pleading guilty to presenting a lewd performance at the place.

Sam Landeman and John R. Ward, the producers, pleaded not guilty and demanded a jury trial.

Police officers, who said they paid $2 apiece to get into the show, testified that the girls marched through the audience in the nude.

Inspector West

Mutual shows, now playing in the west, are to be given the closeup by Emmett J. Callahan, assistant president, with Calahan expected to apply the scissors.

Callahan departed for Washington during the week-end following a conference with President Herk and other execs. of the circuit.

Sam Weston Divorced

Chicago, Oct. 23.

Sam Weston, burlesque comedian, was granted a divorce here from Bessie Weston through Attorney Irving Eisenman. Grounds were desertion.

Hyperion Dropping Mutual

Mutual shows will be dropped at the Hyperion, New Haven, Conn., Nov. 3.

Dramatic stock supplants the following week.

Chi Burlesque Deal Off

Irons & Clamage have taken over the Gaiety, Detroit, formerly the Columbia, and will open with continuous burlesque and pictures.

Negotiations for the Pantheon, Chicago, are off.

Royal's Stock Continues

Stock burlesque reported closing at the Royal, Bowery, New York, last week, is sticking indefinitely, with new finances reported interested.

WITHOUT WHAT?

A byline appeared underneath Ruth Darling's picture in the Columbia, New York, lobby this week, "Puss Puss" (Mutual), reading.

"Now playing without."

Mutual Shows Lose On Columbia Week

Mutual shows, hitting the Columbia, New York, are bumping into jouncing conditions for having played it on a guarantee.

Mutuals are not making any money playing the Columbia. A big week recently was when the Columbia interests claimed to have done so well that after the Mutual guarantee was paid, the house had around $10,000 for its own.

The show's guarantee was $1,670 and the show lost or was out an extra $120 on the week's engagement.

A list of where the $1,670 goes is: Show salary, $1,476; $165 to Mutual headquarters; $10 for props and $140 for transfer, total $1,790.

If Reade throws out Mutual shows without sufficient reason in 60 days or Herk pulls out his Mutuals without a similar reason, one or the other must forfeit a $25,000 bonus. So the Mutuals stick notwithstanding that they are not making any money but spending more than the guaranty to play a house on Broadway at a $1.65 top at night.

MARRIAGES

Thelma Saulter, screen actress, to Edward Kaufmann, production manager of Educational Films; and Georgia Saulter, sister of Thelma, to Harry Edwards, film director, at double wedding at home of E. H. Allen, of Educational, Oct. 19. Judge Barrett officiated.

Billy Perch, comic in Shaw's tab revue, to Mary Hayes, chorister, Oct. 16 at New York City Hall.

Earl N. Neu, owner and manager of Earle and Royal theatres, Carroll, Ia., to Harriet Allen in Carroll, Oct. 16.

Ken Howe, director of the Collegiate Band, playing vaudeville, and Helen Wescott of the Keller and Mack Co., Oct. 18 in Champaign, Ill., where the band was at the Orpheum.

Ted Leary, stage band leader Stratford theatre, Chicago, to Auriole Craven, singing and dancing violiniste, at Chicago, Oct. 10.

J. Leslie Swope, general manager West Coast Hollywood Theatres to Lorraine Beyer, attorney, in Los Angeles Oct. 21.

James Murray, screen actor, to Lucille McNames, extra girl, at Tia Juana, Mexico, Sept. 16.

Houses Opening

Raymond Snyder will open the new St. Albans theatre, St. Albans, Long Island, around the holidays. Pictures.

Terminal, Brooklyn, has scrapped its stage band policy. Five acts, on a split, booked by Jack Linder.

New Rockland, Nyack, N. Y., a two-day stand, goes to five acts as a tri-weekly stop this week. Walter Plimmer booking.

Brighton, Pittsburgh, Pa., adds vaude to its picture policy Nov. 10. Five acts on a split go in, booked by Lawrence Leon out of the L. & M. Agency, New York.

Capitol theatre, Williamsport, Pa., opened Oct. 22. It is a 2,500-seater in the Comerford chain. House is wired for films.

Vaude goes in at the Opera House, New Milford, N. J., Nov. 12. Will book independently.

COLORED SHORT REVUE

Los Angeles, Oct. 23.

Georgie Harris, pint-size English comedian, is m.c. in the "International Review," title of Gus Edwards' first color talking short for M-G-M.

STEP ALONG
(MUTUAL)

This is a bad burlesque show. Dirty and bad. After what has been going on in burlesque this season, bad shows are nothing new. But "Step Along" is a new kind of bad. Nothing in it to redeem the dirt.

For one thing, excepting Lena Daley, "Step Along" lacks that which has been the wheel's last leg this year—women. Excepting Miss Daley, not a female in the troupe, chorus as well as principals, who can make even such a not too particular mob as that attending the Irving Place take a second look.

If not for Miss Daley, heaven held "Step Along." Nothing else could. But Lena is the star of the company. Her name is featured above the title. So why shouldn't Lena have something?

Lauretta Lee is too large. Flo Troutman has nothing beyond a so-so talent at quivering the hips and torso. And hardly so-so. She went to the extreme of unhooking her brassiere and then couldn't get enough attention for a legitimate encore. She took one any way but did not go the limit. And if she did it would have been no more than just a laugh.

Won't be long before the chorus will spot their own grandsons here and there in the audience.

Lew Lewis is an unsatisfactory Dutch comic. He resorts to the limit in purveying dirt and gets no results. He has nothing but an average dialect. On one occasion the juvenile of the company muffed a line. He was severely whiplashed by an unanswerable crack from Lewis. Yet when later on the juve slipped in a fast one himself, Lewis could think of nothing better than to roll an R.

And so on, with not another of the outfit above mediocre.

"Step Along" has been a good title in burlesque, usually meaning a good burlesque show. It's tacked onto a bad one this season and that won't do the title any good.

If they want to know what's wrong with burlesque, why don't they look at some of the shows?

Business was bad at the Irving Place, the show worse and the candy concessionaire's spiel overly long and not so profitable. On top of that it was raining. Running for cover, this reporter slipped and fractured his ankle. Maybe that made him sore. But he'd rather bust another ankle than sit through another "Step Along." *Bige.*

PUSS PUSS
(MUTUAL)

Strictly a way station, gobble-gobble opera and that includes all departments. Burlesque shows like this make prohibition a hardship. There were moments in the half dozen preceding weeks when it looked as though the wheel racket had dug up somewhere a few comedians who had the knack of rough gleam ready fun that promised a gleam of hope for this negligee style of recreation.

But along comes this aggregation of frescoed crepe and the betting shortens to even money the game won't survive long. From 8:30 to 10:10 when this eye and ear weary reviewer figured he had done all that loyalty to his job called for, there hadn't been a legitimate burlesque laugh nor a bit of grind-tease-and-strip that could possibly interest a sober man above the mental grade of a sub-normal Chinese cook.

That doesn't go for the runway group. Erin Jackson knows her trade, and there is a new worker, Connie St. Clair, who comes from the older school of wheel shows and commands a certain technique. The other worker is Mara Brown, terrible to listen to, but soothing to look at by reason of gracious if opulent proportions. These three did four or five numbers, using a brand new 16 recruits who do not measure up to the last collection, but serve to fill in the picture.

Without going into wearisome details, the traveling unit is utter blah. The three principal women haven't the faintest idea what it's all about. Principal women who sell this wriggle stuff must have something. A shrill soubret who weighs about 100 pounds, including the brassiere and beads, has difficulty in working up a burlesque mob into frenzy, even if she has the all insinuating art of a Cleopatra. When she goes to it with nothing but mechanical routine, it's dispiriting.

The comedy is as bad or worse. The bits fell flat from end to end. Jim Bennett steps out of the cast at the end of this week, replaced by Jack Hunt, who comes in from the Charley Waldron's stock in Boston. Maybe he wasn't putting his best into his last week. Len Rice had nothing in a comedy way, although he can dance very well and his pantomime stepping specialty was one of the best things of the performance. That left the show up to Jack Reynolds, fairly capable straight, and George Sullivan, who just sings ballads with a throaty tenor that the boys upstairs adored. Wotta burlesque show.

Columbia this week begins new scheme of running off a film feature after the night show. This week it is called "Guilty." *Rush.*

Censor Agitation Over Mutual Wheel House

Minneapolis, Oct. 23.

Local newspapers are opposing editorially a move by Alderman Victor Johnson, chairman of the license committee, in the city council, to establish full theatre censorship here. The move has been started in connection with efforts by Alderman Johnson and John Swanson to revoke the license of the Gayety (Mutual wheel burlesque), because of alleged indecent performances.

In editorials, the dailies say it is unwise to endow one individual with powers likely to be unwisely used. They point out that the situation of immoral theatrical performances can be dealt with by laws now on the statute books.

Entirely unsympathetic with the city council's plan of partial censorship by the license inspectors who lack sufficient time to investigate theatres, Mayor George E. Leach as police department head flatly declined to set himself up as a judge of what the local amusement-seeking public may or may not see.

Organized labor came to bat for the Gayety at the council license committee hearing.

A telegram asking a postponement of the hearing until Oct. 25 was received from W. A. Steffes, president of the Northwest Theatre Owners' Association, attending a convention in the east. He said that he and I. H. Herk, president of the Mutual wheel burlesque, desired to be present. Continuance until Oct. 25 was granted.

Burlesque Changes

John Quigg, with Gayety stock, Buffalo; Smith and Walters, with Issy Hurst stock, Gayety, Philadelphia; placed by Ike Weber.

Henry (Gang) Jines, National Winter Garden stock, N. Y.; Alma Montague, Academy, Pittsburgh; Lillian McNiel, Palace, Buffalo; Fred Neeley, Gayety, Philadelphia; placed by Nat Mortan.

Burlesque Routes

Weeks of Oct. 22 and 29

Bare Facts—H. & S. 125th St., N. Y. C.; 29, Empire, Brooklyn.

Best Show In Town—Howard, Boston; 29, Columbia, N. Y. C.

Bohemians—Gaiety, Montreal; 29, Howard, Boston.

Bowery Burlesquers—Lyric, Bridgeport; 29, H. & S. Apollo, N. Y. C.

Burlesque Review—Grand, Akron; 29, Gayety, Buffalo.

Chicken Trust—Colonial, Utica; 29, Gayety, Montreal.

Dainty Dolls—Garrick, St. Louis; 29, Gayety, Kansas City.

Dimpled Darlings—Plaza, Worcester; 29, State, Springfield.

Dixon's Big Review—Empress, Cincinnati; 29, Gayety, Louisville.

Flapper Follies—Empire, Newark; 29, Star, Brooklyn.

French Models—Crystal, St. Joe; 29, Gayety, Minneapolis.

Frivolities—22, Lyric, Allentown; 23-24, Orpheum, Reading; 25-27, Palace, Trenton; 29, Empire, Newark.

Ginger Girls—Gayety, Wilkes-Barre; 29, Lyric, Allentown; 30-31, Palace, Trenton; 1-3, Empire, Newark.

Girls From Happyland—Strand, Washington; 29, Academy, Pittsburgh.

Girls From the Follies—Irving Pl., N. Y. C.; 29, Empire, Providence.

Girls In Blue—Cadillac, Detroit; 29, Empire, Toledo.

Girls of the U. S. A.—Trocadero, Philadelphia; 29, Gayety, Baltimore.

Hello Paree—Gayety, Kansas City; 29, Crystal, St. Joe.

High Flyers—Academy, Pittsburgh; 29, Lyceum, Columbus.

Hindu Belles—Mutual, Indianapolis; 29, Garrick, St. Louis.

Jazztime Revue—Star, Brooklyn; 29, Orpheum, Paterson.

Kuddling Kuties—Empire, Brooklyn; 29, Trocadero, Philadelphia.

Laffin' Thru—Gayety, Scranton; 29, Gayety, Wilkes-Barre.

Merry Whirl—Columbia, Cleveland; 29, L. O.

Mischief Makers—Grand, Hartford; 29, Hyperion, New Haven.

Moonlight Maids—L. O.; 29, Grand, Akron.

Moulin Rouge Girls—Lyric, Dayton; 29, Empress, Cincinnati.

Naughty Nifties—Empress, Chicago; 29, Cadillac, Detroit.

Nite Club Girls—Hyperion, New Haven; 29, Lyric, Bridgeport.

Nite Life In Paris—Majestic, Albany.

Parisian Flappers—Gayety, Boston; 29, Plaza, Worcester.

Puss Puss—Columbia, N. Y. C.; 29, Gayety, Brooklyn.

Radium Queens—Gayety, Buffalo; 29-30, Geneva; 31-1, Oswego; 2-4, Schenectady.

Record Breakers—State, Springfield; 29, Strand, Hartford.

Red Hots—22-23, Geneva; 24-25, Oswego; 26-28, Schenectady; 29, Majestic, Albany.

Round the Town—Lyceum, Columbus; 29, Lyric, Dayton.

Social Maids—Gayety, Baltimore; 29, Strand, Washington.

Speed Girls—Gayety, Brooklyn; 29, Gayety, Scranton.

Sporty Widows—Gayety, Milwaukee; 29, Empress, Chicago.

Step Along—Empire, Providence; 29, Gayety, Boston.

Step Lively Girls—Empire, Toledo; 29, Columbia, Cleveland.

Step On It—Gayety, Minneapolis; 29, Gayety, Milwaukee.

Stolen Sweets—Hudson, Union City; 29, Irving Pl., N. Y. C.

Sugar Babies—Gayety, Louisville; 29, Mutual, Indianapolis.

Wine, Woman and Song—Orpheum, Paterson; 29, Hudson, Union City.

COPS SIT IN TO WATCH COLUMBIA SHOWS

There is a reason for Rube Bernstein hanging around the Columbia this week. 'Tis said that Rube is there with sealed orders from President I. H. Herk of the Mutual circuit to keep close tab and make sure that the Mutual gals do not shake everything loose but the theatre roof.

Seems the runway gals have been almost wriggling themselves off the display avenue and talk got out that things were pretty raw and loose over at the Columbia. Anyway Inspector Bolan's assigned sleuths have been sitting in and taking closeup observations. And the tip off is that the Columbia shows must temporize or abide by the consequences.

The incoming Mutuals are taking no chances, although word has been passed back stage several times by house interests to let loose a little and give it redhot to the customers for their money.

ILL AND INJURED

John Dacey, Pathe film exchange executive, operated upon last week for an abscessed right leg. He is in the French hospital, New York.

Georgia Adams (Mrs. James Francis-Robertson) was operated on at the Memorial Hospital, New York. Although in critical condition there is a slight chance for her recovery.

James Doyle, who operates stock in Norfolk and Richmond, Va., recovered from a severe illness.

Edwin Ludig, Belasco's musical director, convalescing after appendicitis operation.

Mrs. Andrew Tombes underwent a minor operation at home in Forest Hills, L. I.

Billy B. Van, out of 'Sunny Days' and gone to his New Hampshire home to recuperate.

Edward G. Cooke, general manager for John Golden, at the Lexington avenue hospital for stomach operation.

Violet Carlson, with "The Red Robe" in Chicago, while dancing with Barry Lupino fell and broke her wrist. Despite the advice of a physician she quit the stage for six weeks, Miss Carlson has continued dancing with the member in splints.

Harry Reiners, out for a week or so, with a severe attack of sinus trouble, returned to Loew's press department Monday.

BIRTHS

Mr. and Mrs. W. R. Quann at their home in San Diego, daughter. Father is manager of the Balboa theatre of that city.

Mr. and Mrs. Norman Carroll, Oct. 21, at Woman's Hospital, Baltimore, daughter. Mother was professionally Frances Merchant. Father is general manager for his brother, Earl Carroll.

Mr. and Mrs. Aaron Kessler, in New York, Oct. 17, son. Father is vaude agent.

JUDGMENTS

Natacha Nattova; William Horlick; $2,123.

Home Mot. Pcts. Dist. Corp.; Chauncey Holt Co.; $422.

Jack and Lillian Curtis; D. McGovern; $240.

Geo. Graham Rice and Wall St. Iconoclast, Inc.; D. M. Lion; $14,856.

United Color Pcts., Inc.; Goulds Pumps, Inc.; $520.

Johnson & Lowenstein, Inc.; A. Duncan; $7,954.

Filmland Players, Inc.; P. Governale; $7,828.

INCORPORATIONS

NEW YORK

M. G. Felder Sales Co., Manhattan, pictures; Pauline Shtrax, Matthew W. Rubin, Samuel Landow.

Little-Lewis & Co., Manhattan, scenery, costumes, $20,000; Ira W. Little, Walter S. Lewis, Ivan C. King.

George Reine Theatrical Costumes, productions, $10,000; Geraldine R. Plasner, Felix R. Cohen, Isidor B. Rosman.

Nigger Rich, New York, pictures, theatricals; Ralph A. Kohn, Louis Swarts, Jos. Stanley.

Lady Lies, New York, pictures; Ralph A. Kohn, Louis Swarts, Jos. Stanley.

United Civic Theatres, Manhattan, pictures, plays, $75,000; Edmund Keane, Louis Hallett, Gene Francois.

International Bristolphone Distributors, New York, motion picture film of all kinds, 2,500 shares no par; Wm. O. Robertson, Lillian D. Werner, Aristotle Souval.

Sis Hopkins Production, Manhattan, musical version of "Sis Hopkins," 1,000 shares no par; Minoa J. Nicholas, Edw. C. Lilley, Percy Wenrich.

BRANFORD

(NEWARK)

Newark, N. J., Oct. 20.

Harry Crull has done it again. "In Araby" is one of the best things he has ever staged. Without any great amount of outside talent and none of the tiresome routine stuff that often makes boresome a picture house production. He combines originality, youth and gaiety into an admirable concoction. It is no succession of acts—it's a show.

Opening is a startling novelty that must have taken no little care. Announced as the debut of Melson and Moran in talking pictures, Charlie appears on the screen and sings. As the house is not wired, presumably this is done by Charlie's singing through a megaphone or horn behind the screen. Eddie is in the auditorium and laughs at the singing.

The screen Charlie stops and has an argument with Eddie. Finally Eddie leaves and appears on the screen. The screen Eddie starts to sing and is interrupted by Charlie in person down below. Another argument ensues between the screen figure and the real Charlie and Charlie leaves, appearing on the screen. The argument continues on the screen with the manager appearing on the screen and the whole ends with a gag. Uncannily well done.

Screen up Grace Yeager sings in low light with draped figures passing across the stage. Nice. Full stage shows the band raised in a striped tent against the blue sky. In oriental garb, Charlie and Eddie sing at length a rollicking song with much business and a constant change of turbans. Frank Morris sings and then the Edgecombe boys dance. They're lively and go over big. Clover Club trio, singers, follows. Good voices, neat choice of fresh material, and they sell themselves. Too short. Miss Yeager displays a fine, rich voice with a ballad and clicks. Eddie and Charlie amuse with good comedy and then Eddie sings, followed by a corking eccentric dance, during which he gets the crowd clapping its hands with him. They insist on an encore.

Next Charlie, who has been doing great work throughout, rises to the smash of the show, singing "The Spell of the Blues." This is Charlie at his best and his best is top-notch. His rendition is dynamic with life. Ben Hassan Troupe, six tumblers, finish in a whirl with a burlesque pyramid for the second curtain. Forty-seven minutes.

Interesting news takes 14 minutes. Jim Thomas at organ for eight minutes uses an old idea of "Blondes or Brunettes" and doesn't get either to sing much. Feature "The First Kiss." Orchestra plays but part of feature. Hoover-Smith applause even. House has pretty new blue and gold curtain.

A terrific jam with endless lines at both doors until after 9 at least.

Austin.

CAPITOL

(Wired)
(NEW YORK)

New York, Oct. 20.

They are making quite a billing ballyhoo of the Capitol's second week of sound program. The articulate features are more in the billing than on the stage.

All they have to show on this program to sustain the billing is an eight-minute specialty of Marion Harris in her delivery of ultra blue numbers, likeable enough item in any program, but scarcely the feature to justify a "policy" in a leading Broadway flicker palace.

The feature, M-G-M's "While the City Sleeps," has been sounded, but in an extremely cautious way, as though it was finished some time back when the trade sentiment toward sound had not yet crystallized into its go-the-limit phase. It has no dialog and only a few effects, besides the musical accompaniment. The feature's sound effects are entirely incidental. A well-equipped trap drummer could have done almost as well.

A Charley Chase comedy running 20 minutes is innocent of audible accessories, but the news reel is about half sounded Movietone service. Add a 12-minute ballet by the 48 Chester Hale girls with very agreeable vocal contributions by Sylvia Miller and Paul Clayman, and you have a very mixed entertainment as regards the sound side of the program.

In short, the Capitol seems to be in the same position as the whole trade. It wants to use the box office advantage of sound show while it hasn't the material to make good on its billing. News reel, for instance, was half Movietone and half silent shots from the Metro-Goldwyn-Mayer service, the combination running 12 minutes. Starts off with dandy M-G-M silent views of a dizzy aerial railroad up the Alps then, without pause, plunges into shots of the Graf Zeppelin's commander saying a word or two into the mike amid the confusion of his reception, this being, of course, in the Fox Movietone. Bit was the best of the news reel with the struggle of the German air commander trying to make himself heard above the roar of his greeting and at length succeeding in making a brief speech in charmingly broken English.

Another audible bit was the "most terrifying sound in the world," which turned out to be the roar of the Metro-Goldwyn lion. Closing with some beautiful silent shots of warships in maneuver with airships and destroyers laying a smoke screen, always a kick.

The ballet is a beauty. The stager turns from undersea to overhead for this spectacle, showing a fantastic fairy tale of the eternal Pierrot being transported by Romance into the Land of Dreams. Opens with futuristic setting in black and white, showing fairy sprites gathered on Mother Goose house tops, with Pierrot astride a silver moon singing.

Cloudland is excellently suggested in second scene by the use of loosely draped net drops hanging in multiple series with the girls in a sort of floating movement each tangled in a mesh of stiff veiling like a whisp of cloud. Both of these scenes called for dim lights, a factor that has injured a score of fine Capitol ballet effects. But the finale was in a burst of bright light with the girls in pierrot costumes of black and frilled white and making a fine show in a precision routing, in two groups of 16 each, differentiated by costume details.

The Chase comedy is a grand low comedy scream, built upon the good old custard pie, but intensified by a polite society background. Here's a great idea. Take all the slapstick hoke in the world and plant it in a drawingroom, make sure that there is enough real straight fashionable society atmosphere, and it can't go wrong. This one's a pip and Chase is just the comedian to put it over. "Image My Embarrassment" is the title and it should be noted that Hal Yates directed it. The Capitol program doesn't credit him, though the main title does.

Rush.

ORIENTAL

(Wired)
("Come On Red"—Unit)
(CHICAGO)

Chicago, Oct. 20.

While the appearance of Red Grange in a picture house at this time is timely, the composite unit built around the football star is not satisfactory entertainment. Doubtless the heavy overhead on this show made it necessary to hold down on talent.

Inexpensiveness of the latter is noticeable, though the production alone, counting scenes and settings, must have cost a pretty penny. Will J. Harris produced it and Leo Stahr set the stage. Both have done a neat and craftsmanlike job on their respective ends. However, the show lacks speed, pep, hurrah and probably a good many other minor essentials one would expect in a collegiate idea.

Grange, personally, may be let down as a performer. Histrionic talents not usually expected of athletic heroes, especially of those whose stage experience is as limited as that of Grange. Considering this, Grange makes a well formed impression on general conduct, while not scoring any touchdowns with his talk and a few light steps with a girl. He does not attempt vocalizing.

As a drawing card Grange's name should attract. In his first appearance at the Oriental, no question but that some edge must come off, with Paul Ash the kingpin in this house and also a red head. Ash gave a great showmanlike performance with this show and did his utmost to put Grange over, while not forgetting the others. He left little for himself but satisfied.

The Gould girls, as pretty and capable a set as the best there is around this town, were well spotted and routined. They were held down on numbers though. In the Grange cast, picked in New York, are Evelyn Zambrino, Jean Gaylord, Billy Hutchins and Pete Purcell. Latter just on briefly as the trainer. Of the local talent, Carroll and Gorman, two harmony boys; Wally Jackson, dancing comic, and Kellogg and Lewis, two acrobatic gals who also talk.

Opening was by the Gould girls in front of a single drop, with Miss Zambrino and Hutchins exchanging dialog, leading to Ash's entrance. Campus set in the back reveals the band with Ash swinging the boys into a fast number and bringing on Wally Jackson. This boy scored with his eccentric hoofing and came back later for more. Carroll and Gorman delivered two tunes at a piano, meriting an encore. Kellogg and Lewis, the gals, fitted in nicely with gymnastic dancing. Grange and Ash exchanged repartee with the footballer doing a few ballroom steps with Miss Gaylord, after she did some singing.

No outstanding flash scene in the show until the finale, preceded by a screen trailer showing Grange scoring touchdown after touchdown, thereby saving a game that was lost 20 to 0 before the galloping ghost got started. Curtain rung down on a scene similar to the touchdown flash in "Good News."

Preston Sellers at the organ entertained with story telling songs, reviving some of the old ones. Oke.

Paramount newsreel on the screen with the arrival of the Zep.

Picture, "Docks of New York."

Biz average Saturday afternoon.

Loop.

LOEW'S STATE

(Wired)
(LOS ANGELES)

Los Angeles, Oct. 19.

Traffic is mostly one way—dancing—in Fanchon and Marco's "Saxophobia" Idea, a quiet sort of affair, pleasing enough, but with little outstanding enough to give much of a thrill. Rudy Wiedoft, saxophonist, and a particularly good one, has the big letter billing.

Idea opened with orchestra behind film screen scrim, playing "Minnetonka," followed by Al Lyons, m.c., doing "Freuhlingsrauschen" on the piano, with the band picking up the "Minnetonka" theme at the end while a heavy spray waterfall film was thrown on the scrim.

After six minutes of this, scrim vanished and Muriel Stryker sang and stepped to "Crazy Rhythm" without panicing. Followed by Jere Coe, dancing accordionist, who went over big. Orchestra then played "When You and I Were Young, Maggie," first straight, then a la interpretation by hick band, merry-go-round mechanical orchestra and by hot jazz band. Given okay.

Joe and Willie Hale's juggling turn is mixed with fairly funny patter. Got plenty.

Blonde girl came on in "one" and warbled an introduction for Wiedoft, who soloed with the orchestra accompanying behind the drop. At end of number, curtain up and Wiedoft retired to pedestal upstage center, from which he played continuously for the next 12 minutes, leading musicians for all succeeding numbers. Six saxophone girls, nifty, who actually played their instruments, came on, continuing Wiedoft's solo melody. As they offed, dance series was renewed. First was Rahda Heatherly, as an Indian; then June Knight, slim blonde beauty in a white scanty for some nifty steps, followed by Natalie Harrison in purple briefs under flowing green robe for a Chinese turn, and finally Miss Stryker back for oriental and acrobatic steps. Art backdrop upped to show six sax girls seated on huge sax behind and above orchestra, while Wiedoft soloed downstage for jazz number, girls and full orchestra helping, all principals on for pleasing finish.

J. Wesley Lord at organ plays opening flash for show, followed by 10 minutes of Movietone news, six-minute Chic Sale talking short, "They're Coming to Get Me"; three-minute Vitaphone trailer and three-minute fashion review in color, with the feature, "The Night Watch."

STRAND

(Wired)
(NEW YORK)

New York, Oct. 21.

The all-sound thing has been clicking pretty at the Mark Strand; biz holding up with three talking shorts, Fox Movietone news reel, the silent news reel (only flicker sans synchronized sound) and First National's sound feature, "Waterfront." The latter, not particularly strong, and with its edge taken off by "The River Pirate" and "Docks of New York," both stronger features in themselves, seemed to please generally.

Of the Vitaphone shorts, Reginald Werrenrath, baritone, with two numbers, and the riotous low-comedy "Amateur Night" sketch with William Demarest, running five minutes, previously caught. The Revelers, the third subject, easily the best of the trio. (Talking shorts).

The American baritone, for all his superb singing, did not register with "Mandalay" and "Duna." When *Rush* caught this short at the Strand, Yonkers, he was highly impressed. Here, Werrerath missed out, as he did last week when the subject played the Mark Strand in Brooklyn, N. Y., one of the rare occasions when a short showed at the Brooklyn Strand prior to the Manhattan Strand. As a general booking rule, Joe Plunkett sends his current week's shorts to Brooklyn the week after, although the features, of late, play day and date alike in the sister house on both sides of the bridge.

The Werrenrath impression exemplifies the uncertainty of a short pleasing in certain locales. Probably in Yonkers before a neighborhood house, the vocal accomplishments of the talented young baritone might have registered better, although in this instance the theory is refuted by the Brooklyn Strand impression a week ago which, too, although it's a downtown Brooklyn house, draws a type of patronage comparable to that of Yonkers.

Discarding the audience reaction, Werrenrath also brings up the question anew of gauging the applause and bow value of a soloist. He took four bends, two too many here, and then accorded one to his pianist, when the audience, seemingly in sheepish discomfiture at the slight, came to life again to give the accompanist a few scattering handclaps.

On the other hand, the low-comedy, "Amateur Night," with its hoke nonsense showing the candy butcher vending overripe vegetables to hurl at the "talent," seems sure-fire. *Land* caught it at the Clinton in the Ghetto of New York and the neighbors howled as much as the swankier (ah! there, Bob!) fans did on the corner of 47th street and Broadway.

The Movietone news reel evidences diverse ideas of screen values by Rothafel at the Roxy and Plunkett at the Strand. Both retained the Hoover Boston address, the Zeppelin commander's speechlet, the jungle lion's roar and the drunken gander scenes. Joe cut out the baby contest and the German army in review. He substituted instead a Kentucky colored band and Annette Kellermann on keeping fit as extra subjects, which may or may not have been retained from prior releases and dovetailed with the rest. Taking it by and large, Plunkett's selection of the Movietone shorts topped Roxy's, although the silent news reel at the Roxy has the shade over the Strand's.

Abel.

STANLEY

(Wired)
(JERSEY CITY)

Jersey City, Oct. 22.

Prolog to a presentation makes its debut here, with some pleasing results this week. Unit is titled "Star Dust," centered about the old and new of show biz.

Opens in "one," with drop having six sheets of Lil Russell and Anna Held painted on, and old doorman at theatre entrance. Does song about other stars, then imitations. Follows another of Eddie Foy by Charles Daley. Then Al Belasco, m. c. comes on and offers to show "Pop" what today's stage is like. Bebe Barri Girls follow with tap dance.

Drop lifts on stage-backed scene on shining star-curtain, orchestra lined up and Belasco appears, introducing Constance Klaxton, who sopranos sadly. Belasco brings on Ethel Dallon, sure-thing bet for charm, who sings two numbers with as much coyness as Gertrude Lawrence.

Follows the girls in a neat ballet number, with Charles Brugge succeeding to the "spot," doing his banjo-mandolin solos and mugging. The m. c. builds up Brugge nicely, teasing along the customers.

Belasco direct a band number, which met nice response. Girls did another, toe specialty. Then the Hudson Wonders, introduced as "world's champion juvenile dancers," appeared. Two little girls, blonde and brunet, skilled in every type of acrobatic work and limber as rubber bands, they brought down the house.

As usual, finale a flop, an anaemic trick lighting effect, with the kids coming out for a weak applause repeat, ends up a show that should have been given a smash close. Organ pick-up here would help, too.

On organ subject, Hy C. Geis offers "The Stanley Theatre," weak and back-slapping idea, with music to poor words and illustrations, and customers no like. Orchestra offers "Lohengrin" in pit, William Oscar conducting.

And "The Terror" brought the charge of the heavy-dough brigade upon the b. o. They're cuckoo over talkers here.

Fitz.

TOWER

(CHICAGO)

Chicago, Oct. 20.

Fate has smiled most fetchingly on this south side house of over 3,000 seats. Built two years ago by Lubliner & Trinz, and leased to the Orpheum Circuit for vaude, Orpheum last summer dispensed with its own acts and brought in the McCall-Bridge musical comedy stock.

The tab players grew tired of listening to their own echoes and back to Minneapolis. That left another attempt at vaude in the Tower. Orpheum Circuit again abandoned the house, and it is now operated by Balaban & Katz, of which L. & T. is a subsidiary.

As one of the five houses on the chain using Publix units produced at the Oriental, Tower is showing fair signs of life. Location is poor and there's another B. & K. stage band house within a mile, but fair business is good business at the Tower.

Frankie Masters, who created a following as m. c., at the nearby B. & K. Tivoli, is being relied upon to make the south side aware of the house. As a further trade inducer, Henri Keates is at the organ with the singing bees that made him a city-wide favorite.

Masters is very young, has the looks, plinks a banjo and sings with well oiled pipes. Working this week in "Creations in Jazz," a Jack Laughlin production reviewed several weeks ago at the Oriental, he impressed as very pleasant applause creater. "Creations" unit is a futuristic scenery flash carrying Eddie Hill, Lydia Harris, Bernie Bros. and Suzette and Jose and a ballet of 10. It seemed as substantial beer as at the Oriental, with all acts clicking. Hill is a standout singing comic for picture houses, using his own comedy lyrics and delivering them with class. Forced into a speech.

"Waterfront," "Our Gang" comedy and Paramount news completed. Over 1,000 persons in the house this (Saturday) afternoon, which is something.

Bing.

EASTMAN

(ROCHESTER)

Rochester, N. Y., Oct. 19.

After two weeks of more or less mediocre stuff, Eastman theatre sprouted forth a natural for its presentation this week. "Dutch Mixture" is the name given by Director Gayne Ralph Bunker. He further denotes it as a musical romp, no half-truth.

Act is dished up in four "ingredients." Opening is "Tulip Time in Holland," sung by Albert Newcomb and Ethel Archer. Use of lights in this bit, as throughout, most effective.

"Little Miss Wooden Shoe" is sung by Dorothy Deane, who also leads out two 4-year-olds, Eunice Lisson and Jane August, dressed as Dutch boy and girl, do a bit of pantomime. They are the big thing. Despite it's their debut, no more amateurish than the more experienced performers. Thelma Biracree and Ivan Triesault, accompanied by the Eastman ballet, do a wooden shoe dance with comedy effects.

Harold Singleton, Eugene Loewenthal and John Head step out of a huge Gouda cheese to sing "A Dutch Cheese," nibbling the while on huge bits.

The comedy hit is "Katerina." Marie Wilson, made up as a buxom jugevrow from Rotterdam, first sings that comic song of some four years ago, half the ballet padded to look like fat Dutch maidens, join in the chorus and a humorous waddle dance that had them laughing out loud. Ends with "The Sleepy Canal," sung by Jane Barbiers and LeRoy Smith in the moonlight, while behind them the windmills turn lazily. Ballet appears on top of dyke at the curtain, each lass mounted on stilts but still dancing, as the entire company sings "Tulip Time," a favorite nine years ago and still tuneful.

"The Night Watch," film feature, while the Eastman orchestra plays for an overture Strauss's waltz, "Wine, Woman and Song." News and a comedy, "Is Everybody Happy?" complete well-balanced bill.

Gooding.

PARAMOUNT

(Wired)
("Bars and Stripes"-Unit)
(NEW YORK)

New York, Oct. 21.

Publix has brought east another of its scintillating m. c.'s in the person of Eddie Peabody, former dance band banjoist, who has been strumming his way up and down the west coast for Publix, West Coast, and then Publix again. Peabody plucked himself a cordial reception on this site, a house that no m. c. and few performers have made fall out of their chairs. The Paramount isn't that kind of a theatre. If Ash, Peabody, etc., expect the flaps to sigh and have the delivery boys and salesmen call them by their first names, the 43d street corner is a good spot on which to watch the other fellow work.

Looks as though Publix is permitting Peabody a few more liberties than Ash. Yet the diminutive blonde boy is not straying far from the necessities and is relying upon his banjo playing to send him in on the initial week. Acting as chairman for "Bars and Stripes," Peabody is given the next-to-shut spot in this 42-minute unit. It is here he does "Rhapsody in Blue" and "St. Louis Blues," both exceedingly well plunked. No denying this youth knows what a banjo is all about. For the first week he's not showing much else other than a brisk manner of getting the acts on and off and the band started.

As a unit "Bars and Stripes" doesn't threaten to become the guiding light. It's following route 22 with the customary bear left at crossroads. Troupe consists of a femme vocal trio, pair of hoofers, 10 unwired but synchronized dancing girls and a comedy xylophonist. Title is derived from a jail set, the band in prison garb, Lamberti acting as the red-nosed warden and Peabody on friendly terms with everybody.

Janton Sisters started off by an explanatory lyric which had Peabody sliding down the neck of a mammoth banjo to introduced the Gould Steppers, 11 girls, who subsequently dwindled to 10 in their other numbers. King and King are the male dancers, clicking much better on their second contribution, consisting of intricate taps as each takes his turn. Dennis Sisters vocalize inside a cage and should stay there for their second number, as the trio isn't overly strong on full-length appearance. Sitting down it's not so bad. Lamberti made 'em giggle for some reason and is showman enough to sell his xylophone playing through the simple vaudeville trick of saying "Now" to indicate applause spots. Audience as a whole went for it.

Band numbers are cut to a solo spot because of Peabody's own instrumental proficiency. Charles Niggemeyer is program-credited for having put on this series of specialties, which total as average and which Peabody bolsters by his own efforts. Set and lighting are attractive, although there's nothing particular beauteous about the cos-

(Continued on page 44)

PALACE

(St. Vaude)

Current bill at the Palace may be okay when organized, but far from jelled at the opener Sunday afternoon. The attempt to blend Ken Murray's revue with routine acts on the bill seemingly threw a monkey wrench into back stage arrangements, occasioning waits between at least three acts which would have queered the show more than it did had not Murray clowned and wise-cracked to cover up the backstage deficiencies.

Difficulties which walloped the matinee showing started at rehearsal, when Bill Robinson, colored dancer, looked over the mob, noted plenty of dancing on the show and exited with "Boy, you don't need me here." John Steel, tenor, was rushed in to fill, which also changed the running without the pit musicians being taken in on the switch. Josephine Harmon, No. 4, had to walk off after walking on when her music had not been properly shuffled, coming back in the after intermission spot when things had been adjusted.

Murray didn't seem to mind the obstacles that bumped into his unit or else he may have taken French leave also. Plenty of provocation the way things broke for him, but he was game, stuck and saved the show. The boy deserves oceans of credit and got it from the wise mob Sunday afternoon.

Les Ghezzi, assisted by brother, opened with corking hand-to-hand balancing and gymnastics, handled in their usual masterful way.

John Tiller's Cocktails, femme dance ensemble, under contract to C. B. Dillingham for "Jingles," in vaude pending rehearsal call, were delightful deucers with their precision numbers.

Murray made his bow after the Tiller outfit for a clown introductory and announcement of the follow up, Kenneth Harlan in "The Honeymoon," in which the star got a greater reception than his sketch. (New Acts.)

Jack Pearl and Co. cracked the first howls thus far in next niche with the "lemon trick" gag, which the comic did in "A Night in Paris." Pearls' dialect humor got them and kept them roaring throughout. Three men and girl in the support, with the bit considerably elaborated since serving as a burlesque and revue blackout. It rang the bell for yells.

John Steel, with male piano player, followed with four songs and got over on "Danny Boy" and "Eli-Eli."

Miss Harmon, assisted by Florence Newton, sang and clowned her way to returns in next spot.

Murray, who had been clowning in and out of the bill, as m.c., and acceptable, was spotted now in next to shut for 10 minutes of even better cut-up stuff than before, flanked by Helen Johns, nifty looker, for a hoofing throw-off that knocked 'em cold.

The preceding duo were part of Ken's unit which faded from "one" into full stage for Harry Webb's Harmonists (11), band outfit, with Murray, Miss Johns Tiller Cocktails and four additional unbilled principals joining in the whoopee makings of the revue.

Ken announced that his unit was in the throes of construction and promised several added starters for it before set. The band is there from an instrumental viewpoint; Miss Johns lends charming presence for a vocal and couple of dances; the Cocktails handle ensembles to queen's taste; hick comedy team aid the laugh chronometer, not overlooking Murray, who is all over the place, but never tiresome. He's a good comic and one that wears rather than annoys.

Biz good up and down, with boxes having the only vacancies at the Sunday mat. *Edba.*

STATE

(Vaudfilm)

Plenty of laughs on the bill at the State this week, with all six acts from the acrobatic opener to the band ensemble closer, going in for comedy. Also a brace of show stoppers in Pat Henning, No. 4 and Bob Nelson, follow up, with the latter having the edge. Capacity as usual Monday night.

Carr Brothers and Betty pace made to good returns with the boys unleashing some clever acrobatics. After a comedy introductory the girl spotted a contortion dance that is clever.

Seymour and Cunard deuced with an acceptible piano and harmony act with man's vocalizing getting over better than the gal's.

Clayton and Leonard started the comedy bee abuzzing with their American soda bar in London skit. Leonard has replaced Lennie, deceased, as comic and handles comedy adeptly as the foppish Lunnon soda dispenser. The act got all that was coming to it here.

Henning, assisted by pa and ma, mopped up with his variety of clowning, dancing and instrumental stuff. Pat gave them everything, but they hollered for more.

Nelson, singing light comedian, topped Henning in follow up as far as show stopper honors were concerned with his clown chatter and songs. Although leaning toward comedy numbers, Nelson's forte, he took a fling at a couple of ballads and got them over in a recitative way instead of trying to warble them. Nelson could have moved in for the night but left after two encores.

Eva Shirley and Harmony Revellers, closing, are a versatile bunch. Band outfit numbers 13 and with most there with bells on as steppers, vocalizers and comics. Miss Shirley had three numbers, all over acceptibly and with the band boys turning in plenty on their own. Miss Shirley has had band acts and band acts but the present lineup is her best. Can't miss as a class closer.

"The Fleet's In" screen feature. *Edba.*

FIFTH AVENUE

(Vaudfilm)

Main floor clean Sunday night at $1 top. Sprinkling of standees. Averagely fair bill.

Jean Spence and Lloyd Sisters, assisted by two unmentioned male hoofers, opened (New Acts). Act engages the attention reasonably well and gets by for vaudfilm serviceability.

Tom and Dolly Ward (New Acts) having dropped their former skit are now doing straight numbers with woman at piano. Thomas, well into the old grad division, is essaying a collegiate impersonation somewhat peculiar and unique under the circumstances. They started slowly but built and when encoring with a sentimental rhapsody on the old corned beef and growler days had the audience in a purring mood.

"Amateur Nite in London," pie for a house like the 5th Ave., was devoured with evident relish. William Mack, stooging in the box, gets a bow in the spotlight after the act, his heckling being deemed worthy of artistic recognition.

Another case of starting slow but building was Jerome Mann, now assuming more of an adult stature and manner. Young Mann began his theatrical career about four years ago and has worked steadily as a No. 2 act. He is now about 20, with poise, aplomb and showmanship enough to offset a not-so-forte voice. He continues with his impersonations. The act has not been changed since his debut save in the incidental detail of introducing the numbers.

Despite their tendency to prolong pieces of business endlessly and the general turtle-pacing of their material Anderson and Graves had no trouble, and wrung a full quota of giggles. Casting Campbells closed.

Screen held "The Water Hole." *Land.*

125th ST.

Vaudfilm)

Sunday openings have helped attendance immeasurably at this uptown stand. Even the current bill, routine small time show, had them standing several rows deep Sunday night.

From the lineup it seems as though the uptown house is pinch-hitting for the 58th Street, under course of reconstruction, from calibre of bills at least. The "Mammy" singers and sob balladists whose efforts made the handkerchief department a big success at Bloomingdale's have shifted their offensive uptown.

Perhaps it's the family audiences the house has been getting since the shift of shows. "The old man may belong to the poker club Saturday nights, but he's gotta lift the checks at Proctor's Sundays" is the new battle hymn of Harlem.

Bickford Family, opening, did nicely with a musical offering contributed by dad, ma, son and two daughters. Over on merits but a perfect wow with the neighborhood trade.

Helen Maycox and Nolan Boys, next, whooped it up with fast dancing, featuring buck and taps. Miss Maycox alternated with the boys in solos with all joining in a snappy threesome finish. Nice dancer.

Fox and Rowland, male team, comic and straight, successfully spotted small talk and warbling with an old-timer getaway that grabbed everything with the family groups. The boys have a line which small time audiences understand thoroughly.

Hap Hazzard, wire walking comic, has harkened to the bookers' demands for dress and has converted his former solo into a twosome, with unbilled girl. Hazzard has improved on his chatter delivery, most of which he monologs before getting down to business with the wire walking. The change also rates him better than opening or closing spot, which he got here.

Nixon and Sands, mixed duo in high yaller and cork, started unsteadily but made up half way down and got away nicely with their songs and hoofing.

The De Gatenos, two girls and man, closed with a dance revue. The team's apache and adagio work is the mainstay, making it an acceptable opener or closer for intermediary houses of this sort.

"The Water Hole" on screen. *Edba.*

ACADEMY

(Vaudfilm)

On paper the Academy show loomed up a variety bill. It whizzed along smoothly to excellent results, with plenty of comedy.

An eight-act show with some of the oldtime "big time" aspect and the Movietone news; feature, "Heart to Heart."

Business seemed as big as usual, although it was a late pickup Monday. That the 14th street audience is tolerant was plainly shown when the Movietone offered a shot of Herbert Hoover in Boston; at the close a man stepped to the front and offered three cheers for the next President, etc., not a single raspberry audible; this right almost on the very doorstep of the old Tammany Hall site. One almost expected a shot of Al Smith to follow to even matters, but Herb got the break.

Vaud got off to a pretty good start with the dancing turn of Marryn Bellett and Co. (New Acts). Royal Gascoignes hit the deuce spot with the juggler getting more from his gag quips than one would anticipate from such a huge auditorium.

Louis and Freda Berkoff have Nick Sannin's Cossack band. The boy and his sister have developed into a corking pair of Russian dance exponents. They loom up like production timber. Joe Browning had an easy spot, and scored all the way. More comedy unfolded by Charles Ahearn and Co., with the hoke stuff by the tramp band and the midget comics.

James Barton, alone, did his characteristic drunk, and then put over "A Night for a Day" with orchestral accompaniment that deserves special mention. He put more into the leg stuff than he does generally.

Closing were Gaynor and Byron, roller skate acrobatics. Circusy routine; with the elevated skating surface and lighting giving the white outfits a colorful effect, making a standout that would look good in picture houses. *Mark.*

86th ST.

(Vaudfilm)

Thirty-five minutes of a de luxe fur fashion pageant like this one under the auspices of the New York Retail Furriers' Ass'n, "in conjunction with Keith-Albee-Orpheum circuit," would pale a strong Palace vaudeville layout. What it does to the 86th St bill of intermediate entertainment is a pity. That "in conjunction with" probably means that Keith's let the commercial show in because it cost nothing and promised a box office lure to the neighborhood women.

If this sort of commercial exploitation ever could be excusable, the show the furriers have put on takes the curse off. It tops anything of the kind ever for its showmanly handling, its scope and its shrewd staging. But it makes the rest of the show look sick.

Outfit carries 12 mannequins to wear a staggering amount of rich looking fur garments, a ballet corps of eight Anita-Peters Wright girls and four specialty people, Gautier Sisters, harmony singers and dancers, and Benny and Western, boy hoofers. A total of 25 in the stage personnel.

Revue has five scenes, the finale having a set that would do credit to one of the flicker de luxes. Special music runs through it, with lyrics poetically favorable to the fur business and the fashion display confined to three or or four clothes parades with specialties and ensemble dances interspersed.

Each of the scores and scores of fur costumes is numbered like a football player. Women can find out where it is for sale by referring to a printed program listing two score or more retail furriers. Not a very subtle sales approach with a boxoffice background and not so tactful for show business, but probably a pip for the retailers.

Program credits the staging to Macklin M. Megley and he has done a first-rate job, from the showman angle. The sales approach is neatly camouflaged behind the on-the-level revue atmosphere, provided by the ballet and specialties that build up the parades. Whole thing moves fast. Outside of the raw program sales contact, it has entertainment value. Frankly, the exhibit takes possession of the house. There is scarcely anything else billed in the lobby, all the important stands going to the fashion revue.

No wonder the bill sinks into insignificance by contrast. Balling says the furs on view are worth $250,000, believable. The regular bill, of which the fashion eruption was the finale, was made up four acts instead of the usual five, leading off with Brown and LaHart, girl and boy skaters, who go in for sensational whirls. Girl, who is about 95 pounds ringside, starts out with flying stuff, ending with an odd twisting recovery, never before noted. For the finish she hooks one foot behind the boy's ear and is whirled around by one-leg hold, doing an aerial split. A startler and an applause getter.

Moore and Evans got something with their unusual comedy musical turn; the eccentric stuff with musical saws and the balloon trick put them in for a comedy score. George Fisher and Honey Hurst stayed over 20 minutes with a revised version of their talk and song routine, now titled "Headaches of 1928." Miss Hurst does some expert feeding of gags and her singing carries the turn. Talk is bright and has smart twists, but 20 minutes is a lot of time in second from closing. Last five minutes lagged.

Joe Darcey was briefer and snappier with his blackface singing monologue. Has the talk trimmed down close and gets his best returns with a parody that tells a burlesque story in a medley of a dozen or so popular numbers, ringing in "chow mein" for the "Charmaine" refrain and the like. Perfect for a family audience.

Then the fur party and for 35 minutes plain vaude was forgotten while the women reveled in glad rags that run into phone figures like Smith's plurity south of the Harlem river. *Rush.*

AMERICAN

(Vaudfilm)

An overabundance of mixed two acts—five of 'em—makes the current bill of eight none too good. Three are of the comedy type.. Different in construction or not, five guy-dame turns are five.

Gordon and Manners, opening, and the Radio Chums, deucing (New Acts) were without the services of a pit orchestra the Monday last evening show (7 o'clock) downstairs. That's always a handicap for the first two acts here, tougher than the gallery wolves can be on the whole bill on the roof. What the house musicians can be doing while two acts are struggling with piano accompaniment—and bad accompaniment at that—isn't known. As bad for the audience as for the acts, that piano business.

Nelson and Knight (New Acts), man and woman in a low comedy gem, were third and the first to be blessed with some union tunes.

Berkoff Dancers (7) (New Acts) supplied the only notable dancing, and welcome enough for that on top of proving worth while. It's a Russian layout with everything in the Chauve-Souris manner, concluding with a fast finale that impresses mostly for the females' screeching. Mixed vocal team serves as excellent background for the footwork and scores on its own in a straight singing number.

George DuFranne, French dialect baritone, has eliminated his mustache and acquired a swell blonde pianiste. Having a fine voice and a concert personality, DuFranne sells both with two popular ballads. Balance of repertoire means nothing for vaude.

Billy Zeck and Ann Randolph, together after Zeck's short spell in the Middle West as Zeck and Stewart, were a comedy mop up in the sixth hole. Making it tough for Donovan and Lee, another mixed team to follow. Donovan is an Irish comic of the stout, gray-haired type. His partner has the knack of youthful makeup and looks like a kid against Donovan. She sings a good lowdown number to open, does a competent straight and practically sells the turn with a well timed jig toward the finish. Now running much too long, about 20 minutes. They could slice to 15 or less without missing a laugh.

Chew Hing Troupe, speedy and very clever Chinese acrobatic company but not mounted as pretentiously as others of the school, closed. Fine act of its kind and might improve considerably with more expenditure on appearance, if big time is what they're aiming at.

Usual frail attendance downstairs Monday evening, with the real business sacrificed to the roof. Upstairs held near capacity.

"Excess Baggage," film. *Bige.*

RIVERSIDE

(Vaudfilm)

Out-Katzing Publix, the Riverside now refers to its orchestra as a "salon ensemble." Still another idea borrowed from the movie parlors is the four-page "Newsette" replacing the old programs. The "newsette" is filled with press stuff on Keith acts, fashion talks, and a vaudeville question column, a la the Loew idea.

These are the latest reported developments in the current policy of bringing the Keith circuit up to date. The augmenting and ritzing of the musical department, the fancy art work in the lobby displays, the West Point snap of the newly mobilized service staffs, the new main titles for the Pathe magazine, all of these may be signs of a forward-looking policy.

One of the strongest, funniest and classiest units ever framed for the westward trek over the Orpheum trail is headed by Louis and Charles Mosconi in successful association with Crawford and Broderick, Parks and Ford and Ora, the aerialist.

Many, in fact most, of the Orpheum-pointed units of former seasons lacked everything from ordinary merit to an excuse. This one is plus on everything the paluka troupes were minus in.

Ora's performance first on a trapeze and later on a single horizontal bar, compelled gasps and started the entertainment off on an ascending curve that never sagged thereafter. The six chorines are used in the Ora turn, but being dancers and not acrobats, they seem rather silly after the opening flash and the audience realization that they are strictly ornamental.

Eddie Parks and Gene Ford (New Acts) are in the 1928 mode and tempo, a mulligan stew of chatter, songs, pratt falls and dancing. There are neutral moments and mirthless gags, but a high general average is achieved.

The Mosconis were spotted third with their dancing augmented by the six chicks aforesaid and two attractive femme specialty steppers, names not billed. Louis Mosconi's endorsement of the wearing durability of a pair of pants ought to have a commercial value. His perambulatory dusting of the stage must be just too bad on mere cloth.

Lester Crawford and Helen Broderick, a team for years, are doing the same type of act with which they have been identified continuously but with new material. This team has become classic in its line and epitomic of slick cross-barrage and light banter. They wowed the Sunday matinee crowd.

Miss Broderick returned to play Mary Dugan in the afterpiece, burlesquing the melodrama of the sweet and innocent, if sugar daddy-supported, show girl. Crawford district attorneys while the spiffy show gal flirts with Louis Mosconi as hizzoner, the judge. Smart satire, funny hokum and clever handling make this an outstanding afterpiece. It didn't lose a customer.

Business at 50c top on the sabbath afternoon was almost three-quarters of a house. "Man Made Women" (Pathe) on screen. *Land.*

HIPPODROME

(Vaudfilm)

One of those bills without one really bad act, but running as though none is good. Just a booking break. In spite of the vaude, it is suggested to all Broadwayites to run over to the big house for a few minutes this week and get a load of some of Jack Conway's titles in "Stocks and Blondes" (F.B.O.). Without Jack's readers, not much of a picture, however.

On top of the stage division is Dr. J. Robert Pauline, with the "Dr." now unnecessarily dropped from the billing and for no reason. His illustrated and pretentious lecture on the "power of mind over matter" is in the form of a well oiled routine and just about ready for any kind of playing. That was clearly demonstrated here.

Pauline has forsaken his former hypnotic or mesmeristic work for development of the newer thought. Change means little, with Pauline still at his best when convincing an audience he is right beyond contradiction, no matter what or how complicated for comprehension the topic might be. Since the passing of the one and only Harry Houdini, Pauline seems to have replaced the late marvel as the foremost conversationalist on the stage. Not that Pauline ever approached Houdini's class, but Pauline is doubtlessly in a class by himself in the variety talk department right now.

At the Hip Sunday afternoon Pauline created less scepticism and more interest than any magical or mental performer has since Houdini's day. He may be all wet in theory and not so legit in construction, but there's little or no arguing with him.

What Pauline needs is a 12-cylinder advance man. He has the rest, everything but a big coin rep.

"Stop, Look, Listen," dance revue with eight people, opened, exhibiting fair improvement over past performances. The dance on the stairs by the company, climaxed by the featured member's (girl) hock stepping downward on her toes, remains an excellent finale. The chorus' novelty opening muffed in this big house, but should do better elsewhere.

Reed and Lucey, mixed singing and piano team, are billed as Mr. Reed and Miss Lucey. As used, that's nut billing, and this is far from a nut act.

Falls, Reading and Boyce (New Acts) followed Pauline. Two boys and a girl, acrobatic dancers, who look as though they might have had a picture house past. If not, they should have that kind of a future. They are a p.h. natural.

Burt and Rosedale, another mixed team with the woman at the piano, filled the next to closing spot with the bill's first comedy attempt. That's one reason why they registered, otherwise through the man's comic manner and attire (New Acts).

Kikutas Japs, typical acrobatic, risley and juggling turn, were exploited a couple of years ago as imported especially for the Hippodrome. They're back now for a week in the closer at the same house. But if you ask them, it isn't the same house.

For his organ solo Walter Wild played three picture theme songs, finishing and featuring the new Jolson picture's ballad. A slide announced a chorus "a la Vitaphone" and some one turned on a phonograph backstage. It was Jolson himself, though not in person. Tinned

up the organ number and the theatre to restort to the synthetic, but probably worth it with Jolson.

Early Sunday afternoon business pretty low, as usual. The Hip chasers don't migrate all the way downtown so early on the Sabbath just to hit the Hip, and there's plenty of room on Broadway at that hour. *Bige.*

BROADWAY

(Vaudfilm)

Nathal (New Acts), when caught in a legitimate revue a couple of years ago by Variety's London correspondent, was noted to possess that which would stand up under heavy exploitation in American vaudeville. Now over here and in vaude, following that suggestion, Nathal probably will receive the big billing. He's getting it here this week.

Nathal is a monkey impersonator. He spends most of his time climbing in and around the boxes and loges and among the orchestra chairs. His contact with the customers is severely close, but never offensive. Closed the show.

Another impersonator here this week, earlier in the bill, is Elbrown, male (colored) (New Acts).

A third New Act, though including familiar personnel, is Arthur Petley and Co. (4), casting turn with comedy relief. Petley can open anywhere as well as here and possibly could have filled a spot at the B'way.

Betty and Jerry Browne, with their special Paul Gerard Smith material, found No. 3 a soft spot. In spite of the players' youth and the paraphanalia at hand the Brownes do not progress with the greatest possible speed. Pace is needed to make the act unquestionable for any time. It has about everything else.

Followed three successive acts fairly well established around town. Weston and Lyons have played around this district; so has Billy Champ's "666 Sycamore." Perhaps to make it sound a bit newer, Champ has eliminated the street number from the billing. When starting out in the middle west the act was known just as "666 Sycamore." That was about three years ago. Since then nothing changed but the title. Still good vaude for virgin territory. His is the kind of act that can hardly double barrel the initial success.

Weston-Lyons remain among the topnotch mixed comedy acts, mainly through Miss Lyons' clowning. That and the table scene with which they encore cause the distinction. Still losing a lot of ground and time by permitting the girl, announced for no reason as the "female Nick Lucas," to sing two numbers successively. A verse and a chorus should be enough of that, then right into the table bit. That second song might encore if Miss Lyons must sing.

Jack Pepper, with a picture house past as half of Salt and Pepper, should find considerable material now undeveloped in the two eccentric musicians forming the "Co." The little guy at the piano and the larger one's goof makeup, if nursed along properly, might be made into another and equally effective act. Pepper is okay himself with his falsetto crooning, at time a la Cliff Edwards, and ukelele. Following his completion of practically an entire vocal single, the playmates come on for a credited imitation of Whiteman's Rythm Boys. The Whiteman trio are greater harmonists and lesser comics than Pepper and the boys. That makes the impersonation more digestible than if attempted straight.

"Stool Pigeon," first run, the feature.

Broadway is one house where Sunday night capacity is normal business and where vaude usually predominates all week. Few picture devotees, for there's seldom anything here for them. For the vaude they were legging throughout the final stage performance Sunday night. *Bige.*

81st ST.

(Vaudfilm)

Built for variety, the six acts this week aren't bad selections for that particular viewpoint, but as a playing entertainment it doesn't knead, lacks co-ordination and runs as-you-like it. The acts are ditto—as-you-like-it.

Five Jansleys opening with their standard risley stuff were followed by Primrose Semon, dragging in a pseudo-traffic cop from the audience for an audience interruption. If he must be retained in the family, he's not exactly built for song and dance, and the crosss-talk should end that then and there. Miss Semon is a peppery songstress, tipping off her burleycue antecedents from the start. What she might lack in "class," she balances with torrid lyric delivery, accentuating the colloquialisms with unsubtle mannerisms. For a deuce turn, she made it a lively interlude, from which standpoint there can be no complaint.

In the trey is Adeline Bendon with a quartet of males, doing one of those overly familiar frame-ups of sharing her charms four-ways and showing no partiality. The boys—Eddie Mack, Joseph Bradshaw, George Horn and Fred Heck—in West Point unies belie their military garb when in vocal ensemble. A quartet of tenors, one of them, the spinning dancer, is too adagio for anything suggesting the point. Miss Bendon is oke on the dances, but should issue a personal injunction against her singing. She showed up poorly in the getaway, "Fancy You Fancying Me," melodious operetta number and one with which she cannot cope. That goes for the other warbling, although she talk-sanged the preceding stuff and faked through okay. Miss Bendon goes in for fast musical comedy song numbers, not a bad idea for a class act attempt.

Of the boys, the first, probably Eddie Mack, does a fair double dance number with the act's star. They all do individual terp solos with the usual buck, whirls and acrobatic specialties, the fourth confining his solo efforts to the ivories as accompanist. Act is credited to Harry Roye for production.

Bobbie Brooks and Edna Rush (New Acts) were bright, followed by Ray and Dot Dean, with the same routine formerly identified with Ray and Edna Dean. The man does a Boob McNutt comedy character. Bucolic comedy stuff. The woman flashes a terrible looking gown in cottage exterior session, but in the olio bit was in abbreviated shorts, and better. Pert comedy act, stopping the show here.

"A Night at the Club" with Hollis Devany, both sharing the annunciator and program billing, is a male octet plus Devany. Closing intermission, some walked. It's that kind of act. If you stick, it'll grow on you; if you're fidgety it's a chaser. As title implies, the nine male warblers are clubby in their vocalizing. Devany makes some mention of having been in "Blossom Time" and features the Schubert "Serenade" from the Shuberts' operetta. A routine encore is the comedy "Massachusetts" ditty, a fav with vocal choirs.

With the "new era in vaudeville" manifested only by the substitution of Publix-patterned ushers in pash azure unies, biz is still n. s. g. "The Water Hole" (Jack Holt), feature. *Abel.*

KENNETH HARLAN and Co. (3)
"The Honeymoon" (Comedy)
15 Mins.; Full (Special)
Palace (St. Vaude)

Kenneth Harlan, from pictures, is making his vaude bow under Albert Lewis, Inc., in "The Honeymoon," by the late Aaron Hoffman. The skit has been around to indifferent success with producer evidently figuring upon the Harlan name to pull it through.

At the Sunday matinee Harlan, presumably suffering with a cold, read his lines in raspy voice, but otherwise carried the act, which is a good set-up for him to heavy returns, leaving it as a tossup whether the applause was for the star or skit, or both.

The piece is just a bit of fluff, in which the male of the honeymoon duo turns like the proverbial worm and asserts himself as boss. Not new in theme or treatment. Some laughs but widely spaced. The act is Harlan's throughout, with some of the speeches running to monolog proportions without interruption. If nothing else that convinces Harlan need have no qualms over the talker thing. The support ingenue and character man are merely props but essential.

Spotted in trey got over here one way or another as stated above. *Edba.*

RADIO CHUMS (3)
Songs
12 Mins.; One
American (V-P)

Not recalled to have been of prominence in radio circles. Name should call for a microphone on the stage, even if only a prop. That would provide an opportunity for some business.

At present, just a straight male singing trio of questionable value for even intermediate houses. All ublished numbers used. The one in dialect is the only suggestion of comedy in the act, but means nothing as handled.

They need material and a routine. Without either, no go. *Bige.*

FALLS, READING and BOYCE (1)
Dancing
9 Mins.; One
Hippodrome (V-P)

Three neat looking youths, with a pretty girl. Their youth predominates.

Straight dance opening graduates into acrobatic leg work, with some hand to hand work by the two boys changing the pace. All join in a speedy acrobatic dance finish that's a pip.

Everything in "one." Girl changes twice.

Perfect for stage band frontage. *Bige.*

NATHAL
Monkey Impersonator
11 Mins.; Full Stage
Broadway (V-P)

Imported novelty that offers a chance for some business-baiting exploitation. On top of that Nathal entertains. He's a freak, a rarity and perhaps the most convincing monkey impersonator ever seen on the American stage.

Of his 11 minutes, Nathal spends seven or eight with the audience. Flits among the orchestra customers over the backs of seats with little effort, then climbs around the top of the house, along the balcony and loge railings and down to the stage again by a rope. He makes a pass or two at women of the audience, but not enough to frighten anyone, and never becomes obnoxious. Considering his grotesque makeup, the pleasantry of the very close contact is extraordinary.

Nathal opens in "one" in full dress with masked face for a short spiel. He disrobes behind a scrim, with the fur dressing under the street garments. Making up consumes about two minutes, all interesting.

Returning to the rostrum, Nathal stunts on a taut web. His climbing is near perfect, with the rope grasped between his bare toes. The toe work is also accentuated by the manipulation and picking up of a piece of paper.

Nathal is an unusual and playable novelty, plus the ability to support a lot of ballyhoo. When playing to juvenile audiences it may be necessary to eliminate a small portion of the balcony stuff. Though that will probably be the real kick for kids.

He should also come in for some film work over here. *Bige.*

ARTHUR PETLEY and Co (4)
Casting
7 Mins.; Full Stage
Broadway (V-P)

Practically the same turn as the Five Petleys, importation of several years ago, with Arthur Petley still the chief member.

Aside from the presence of the usual thrills in casting acts, Petley's has an added virtue in real comedy inserted by the principal himself. His lean and long build is accentuated in bounds on the trampoline. Petley tries for comedy whenever possible, which is almost always.

In support are two casters perched at either end of the net and a not too young woman who was present with the flyer in the other act. She tumbles and walks on her hands on a mat for a change of pace, and stays off the net.

If casting still is big time, so is Petley. *Bige.*

BURT and ROSEDALE
Comedy and Instrumental
14 Mins.; One
Hippodrome (V-P)

Look and work like veterans, yet not in file. Man is a comic in action and dress. An odd hair comb, probably painted on the bald dome but looking real from the back of the house is the laugh. Woman does a fine straight, with her part mostly calling for laughing at the gee's antics.

Musical touch added with the woman at the piano once or twice and doubling at the guitar to accompany her partner's comedy piccolo number.

Strong enough for next to closing on the smaller big time and okay for lower spotting higher up. *Bige.*

MARYN BELLETT and Co. (3)
Songs and Dances
10 Mins.; Full Stage
Academy (V-P)

A quartet in songs and dances, latter the main support. Two men and the two women were well received. Diversity to the dancing with the feature the acrobatics of one of the men.

Some fast whirling proved advantageous. Not an unusual act, but passably acceptable. *Mark.*

SPENCE, LLOYD SISTERS and Co (2)
Dance Revue
15 Mins.; Full (special)
5th Ave (V-P)

Three girls and two men, males not billed. Jean Spence highlights with strong toe dance and grotesque specialty. Lloyd girls are nifty blondes who perform capably on the cleaked shoes.

Two guys passable but umpteen hundred other hoofers exactly like them. Act carries one set and is modest on production outlay.

Pretty good for intermediate uses. *Land.*

PARKS and FORD
Comedy
12 Mins.; (Special)
Riverside (V-P)

Eddie Parks and Gene Ford, man and woman team, blending talk, songs, knockabout dancing and general clowning into a total entertainment value that makes the turn strong for the No. 2 spot as here used, and okay for next to closing an average bills.

Parks works semi-goof but clean-cut in make-up and dress. Miss Ford, a nice looker, competent trouper, and high-range soprano, foils neatly. Opening talk anent the gal trying to sell a house to the goof. Lots of double meanings, but not offensive.

Few weak points that call for smart lines now lacking, but in toto act is there and in the up-to-the-minute vaude style. *Land.*

TOM and DOLLY WARD
Songs
12 Mins.; One
Fifth Ave. (V-P)

Man and woman, probably old timers, doing a song and piano act with femme at keyboard. Man dresses campus style with trick hat, Oxford bags, etc. This is somewhat out of focus as man is old enough to have taken his Ph.D. long ago. However not an insurmountable handicap.

Numbers are half pop, half topical with poetizing about the happy era of beer and pretzels. No particular sock but couple entertaining and do not strain for laughs. Their personalities are quietly pleasing and the turn should get a break for the deuce spot. *Land.*

FIVE JANSLEYS
Acrobatic
8 Mins.; Full
Jefferson (V-P)

Two risley workers in evening clothes use three boy flyers all uniformly costumed in bellhop get-up with close fitting jackets and full tights in gray and blue. Dandy appearance. Go right to work with fast risley feats and keep it up without pause.

Features are exchange of flyers, one being tossed in horizontal position while other does back somersault, two boys traveling from one pedal balance to the other. All polished work in flawless acrobatic style. Feats of boys being tossed from sitting position into somersault and landing in single foot-to-foot balance. Three boys are constantly doing fast ground tumbling between risley stuff, giving added speed.

One of the best turns of the kind around. Opened show in impressive style. *Rush.*

NELSON and KNIGHT
Comedy
11 Mins.; One (Special)
American (V-P)

Excellent light number for the better pop houses. Lots of comedy, all of it low, but all snappy and within the understanding of anyone. Some spots may find the gab a bit suggestive here and there.

Man does a wise guy sailor to the girl's straight. Both pleasant in appearance and clear in diction.

Special "one" drop of a water scene with a lighted ship effect. *Bige.*

BROOKS AND RUSH
Comedy and Songs
15 Mins.; One and Full
81st St. (V-P)

Bobbie Brooks and Edna Rush open in slavey attire as scrub-women, mopping up the stage and commenting on their likes and dislikes of actors and actresses. Opinions differ. One likes the juvs, the other the acrobats.

So the routine runs, while they're scrubbing the floor and getting in a little comedy through cleaning the piano bench by sliding along it. The other deposits the dustpan's contents in the baby upright.

In pensive mood, but still in character, they click off a good harmony number.

A quick stage change, through discarding the protective dusters, over-size shoes and house-cleaning toques, discloses the gals looking nice and nifty in glad rags. One pulls a uke and they reel off two more songs, concluding with "Melody Out of the Sky."

Act is nicely framed, staged and presented by the girls. It has youth, comedy, a little novelty and songs and will fit in anywhere. *Abel.*

BERKOFF DANCERS (7)
Dancing and Vocal
18 Mins.; Full (Special)
American (V-P)

Company apparently all Russian. Usual hock stepping, knee dropping and spinning present, but of high standard. For extraordinary rating, there's a mixed singing team. Latter splendid when operatic as well as with folk sings.

Opens with a ballet number by the three dancing girls. Follows a darb double adagio, with the two masculine steppers making their first appearance in this. Later on they twirl all over the place.

Should be capable for big time with some work under its belt. *Bige.*

JOE WONG AND CO. (1)
Songs
10 Mins.; One
American (V-P)

Chinese acts essaying a song routine in vaude come and go but few stick around for subsequent bookings. Joe Wong by reason of his Americanized routine gives indications of surviving the skids. There are reasons.

Joe is a good looking young man and when he changes from the long cumbersome native robe at the opening to a decidedly collegiate American outfit, he comes close to being a real Chinese sheik. And a good voice in the bargain. It isn't as robust as some of our deepchested American tenors but it is musically sweet.

Young Wong does a nifty Ukelele Ike imitation, uke and all; sings several American topical numbers with ease, his English diction being unusually clear and distinct for a Chinese entertainer. He tackled a "vo de-de-o" number with a parody twist that was well received and well put over.

He has a pianist who remained garbed in his native country's familiar Occidental garb. *Mark.*

BILLY BARNES and Co. (5)
Comedy Skit
16 Mins.; One and Full Stage
American (V-P)

There is a familiar jingle to this little comedy skit in which Billy Barnes appears, with three women and two men. Its theme concerns the nerve of two young men who palm themselves off as B. V. D. Bird and his general manager, owners and operators of a perfumery establishment.

Barnes as the flippant, wise-cracking Bird keeps some of his talk polished up to the minute, with a quip about the Zep and another about Chicago that got a laugh.

Halt here and there for a song or two, with some dancing steps that didn't mean much.

No punch other than the breezy, flippant clowning of Barnes. His Co. is more company than talent.

Appeared to entertain the American audience. *Mark.*

ELBROWN and Co. (2)
Male Impersonation
10 Mins.; One
Broadway (V-P)

The sex of this male impersonator (colored) is a conjecture from the moment she walks on, and the impersonation should hardly fool many today. The girl's femininity is definitely established when she fails to remove or tip her hat at the end of the first number. She doesn't let her hair fall until the second bend, then dons the chapeau again for the encore.

Suspense created by the wail until Miss Elbrown identifies herself overshadows somewhat her singing. Yet the vocal stuff proves sufficiently capable in the one encore after revealment.

Gent pianist is a fine accompanist, only. He also solos.

A suggestion for Miss Elbrown would be that she carry a cane. That would give her ladylike hands a more masculine perch. *Bige.*

PURDY and FAIN
Comedy
11 Mins.; One
Jefferson (V-P)

Man and woman in familiar style of hoke talk and song. Drop in one represents beauty shop, although nothing happens along that line. Talk is routine, such as "You ought to be with Caruso," addressed to woman when she sings.

Man gets some low comedy laughs out of violent falls, and near the finish goes to the last resort by falling into the pit. That's the kind of act it is. Mechanical, routine fun, but effective through energetic playing. No. 2 here, which is about right. *Rush.*

PRESENTATIONS—BILLS

NEXT WEEK (October 29)
THIS WEEK (October 22)

Shows carrying numerals such as (28) or (29) indicate opening next week on Sunday or Monday, as date may be. For this week (21) or (22) with split weeks also indicated by dates.

An asterisk (*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time

Pictures include in classification picture policy, with vaudeville or presentation as adjunct

GERMANY

Month of October

BERLIN
Scala
Mad Athea
4 Ortons
Achmed & Tyber
Daphne
H Kohlbrandt
Santiago Ballet
Okito
Theremin 3
Powers' Elephants
Wintergarten
Vasquez
3 Swifts
Horace Goldin
Johnson & Johnson
3 Bennos
Rebla
Fayre Sis
Polley & Ptnr
John Olms Co
12 Dana Girls
Ernest & Ivonne
4 Climas
HAMBURG
Hansa
Victoria Tr
Myric Desha & B
Nathano Bros
Horam & Myrtil
Raymond Ceres
Daros
Celtner Tr
Raffalette
Noni & Horace
Noni's Ser

PARIS

Week of October 22

Apollo
Di Mazzei
Teddy Brown
Blanco-Bachilla
Mary & Erik
Roxane
Pitt & Pott
Geo Janny
Matissen 2
Fareboni
Fluhers
Theo M
Roth & Shay
Gracie Field
Empire
Rivels 3
Charlot
John Marone
Alfredo La Costa
Andreu 3
Chefalo
Moussorsky 4
Lynel
MacNorton
Tom Davies 3
Brazine
Olympia
Orientus
Fernandez
Celina Korska
Maurice Roget
Renee Devilder
Colette
Serge Max
Eve & Jean Fazil
Roldick
Muti Bros
Palace
Edmonde Guy
Van Duren
P B Irwin 2
Henry
Georges Etienne
Tina Meller
Pizarro
Alina de Silva
Doumel
Jean J Levalliere
Manleys 3
Renee Villars
Lydia Byzanti
Liliane Lucey
Andrewski
Xandra Deleani
Malatzoff Boys
Bigiarelli Tr
Floyane
Cherry Kobler
Sargius-Brades

LONDON

Week of October 22

FINSBURY PARK
Empire
Juno Rev
HACKNEY
Empire
3 Eddies
Gillettes
Anna Louis 3
Christiane & Durcy
Jock McKay
Barry Ono
LONDON
Alhambra
Egbert Bros
Teddy Morris Bd
Lily Morris
Bert Hughes Tr
Frank Fay & Ptnr
Dancing Dolls
Jeannys
Harry Moore
Coliseum
Layton & Johnst'ne
Irish Players
Fields & Rossini
Charles Hayes
Alva Bros
Percy Val
Victoria Palace
Hetty King
Burns & Burchill
Dick Henderson
Victoria Girls
Rosie Lloyd
Henry Hearty
4 Blumenfields
Renda Rudd
NEW CROSS
Empire
Abie's Irish Rose
SHEPH'RD'S B'SH
Empire
Dream Birds Rev
STRATFORD
Empire
The Crooked Billet
WOOD GREEN
Empire
Amac
Ann Suter
Tamara
Fyne & Hurley
Howard & King
George Hurd
Lee & Tesnit
Larry Kemble

PROVINCIAL

ENGLAND

Week of October 22

ARDWICK GREEN
Empire
Nixon Grey
Fred Waimsley
Dolores & Vyvyan
3 Bradleys
Zo int
Birchails
BIRMINGHAM
Empire
Who Said That? R
Grand
Tonis & McSweeney
Harry Tate
Hale Sis
Bob Gandey
Paull & Buchanan
Welch Miners' 4
Facory Sis
Bert Erroll
BLACKPOOL
Grand
Silent House
Opera House
The Lad
BRADFORD
Alhambra
So This Is Love
BRISTOL
Hippodrome
Norvelli
Arnaut Bros
June Dancers
Evans & Wolf
Morre & Martin
CARDIFF
Empire
Funny Face
CHATHAM
Empire
Spice of Life
CHISWICK
Empire
Coram
Junestros
Dawson Bros
Jack Martell
Brennans
Patti Loftus
EDINBURGH
Empire
Oh Kay
GLASGOW
Alhambra
Lady Mary
Empire
2 Bobs
Van Hoven
Osborn & Perrier
Spyras
Conrad's Pigeons
Texo
Norris Girls & Max
Ayr & Childs
HANLEY
Grand
Desert Song
HULL
Palace
The Girl Friend
LEEDS
Empire
Aloma
Royal
Hit the Deck
LEICESTER
Palace
Side Lines
LIVERPOOL
Empire
Desert Song
MANCHESTER
Hippodrome
Gay Dogs
George & Butcher
6 Herd Laddies
Billy Danvers
May Henderson
Carr Lynn
3 Remmos
Palace
Mister Cinders
NEWCASTLE
Empire
Show Boat
NEWPORT
Empire
Tipperary Tim
NOTTINGHAM
Empire
Billy Blue Rev
Royal
Vogues & Vanities
PORTSMOUTH
Royal
Sunny
SALFORD
Palace
All at Sea
SHEFFIELD
Empire
Blackpool Follies
SOUTHSEA
King's
Lucky Girl
SWANSEA
Empire
Un Vent de Folie

Picture Theatres

NEW YORK CITY
Capitol (27)
"Jewels" Unit
Walt Roesner
Capitolians
Harry Rose
Zelaya
Chester Hale Girls
"The Wind"
(20)
"In the Clouds" U
Joyce Coles
Sylvia Miller
Paul Clayman
Chester Hale Girls
"While City Sleeps" U
Paramount (27)
"Step On It" Unit
Eddie Peabody
Ralph Rogers
Helen Wright
P & K Pearson
Paul Mall
Felicia Sorel Girls
"Varsity"
(20)
"Bars & Stripes" U
Eddie Peabody
Gould Steppers
Janton Sis
King & King
Dennis Sis
Lamberti
"Take Me Home"
Roxy (20)
32 Roxyettes
Patricia Bowman
Nicholas Daks
Alex Kotchetovsky
Kiddon & Tmaroff
Kathryn LuEyles
Rose & A Boylan
"Me Gangster"
CHICAGO, ILL.
Avalon (20)
Del Lampe Bd
Clem Dacey
DuCallion
Helen Honan
Sally Starr
Gamby-Hale Girls
"Tempest"
ATLANTA, GA.
Howard (29)
"Hey Hey" Unit
Jack Powell
Gibson Sis
Foster Girls
BALTIMORE, MD.
Century (22)
Ted Claire
Handers & Millis
Nino Facile
Bryant Ranis & Y
Gamby Hale Girls
'While City Sleeps'
BIRM'GH'M, ALA.
Alabama (29)
"Rio Romance" U
Joe Penner
Amata Grasse
Lenore Girls
BOSTON, MASS.
Metropolitan (19)
"Step On It" Unit
Gene Rodemich
"Docks of N Y"
State (22)
A White's Scandals
"Battle of Sexes"

ALF T. WILTON
1560 Broadway Bryant 2027-8
Has Placed
BEN BERNIE
and his
Hotel Roosevelt Orchestra
For the PRINCETON SENIOR from PRINCETON UNIVERSITY
November 9th
EDGAR ALLAN WOOLF
To write the prologue for
"THE GANG WAR" for the F.B.O.
MARGIE COATE—Fox's Academy—this week Crotona.
MAN-KIN — Loew's Flushing — this week, "The Frog." Fairmont.

Brown & Bailey
Werner & Marian
Capitol (20)
Roy Detrich Bd
Stadler & Rose
Myrtle Gordon
Mills & Shea
Chicago (20)
"Pow Wow" Unit
H L Spitalny Bd
Ed & Morton Beck
Harry Losee
Horton Spur
Helen Packard
Art Dickson
Felicia Sorrel Girls
"Show People"
Granada (20)
Charley Kaley Bd
F X Bushman
Ardine & Tyrell
Billy Gilbert 3
Berinoff & Eulalie
Harding (20)
"Sunny Spain" U
Al Morey Bd
G & M Eline
Harm & Nee
Boyd Senter
Walters & Russell
"Lights of N Y".
Marbro (20)
Benny Meroff Bd
Diehl Sis & McD
Marcella Hardie
Lou Sands
Roy Dean
Harry Berrie & M
Norshore (20)
"Bag O' Tricks" U
Al Kvale Bd
Stanley 2
Cliff Nazarro
Lucky Boys
Johnny Payne
"The Patriot"
Oriental (2)
"Come on Red" U
Paul Ash Bd
Red Grange
Wally Jackson
Kellogg & Lewis
Carroll & Gorman
Paul Small
"Docks of N Y"
Paradise (2)
"Bowery Blues" U
Mark Fisher Bd
Al & Gussie Bloom
Lytell & Fant
Jack LaVier
Homay Bailey
Oriental Ballet
"Lilac Time"
Regal (2)
Fess Williams Bd
Marshall Rogers
3 Blacks
Wilton Crawley
Prince Ali
"Waterhole"
Rialto (22)
Billy Carpenter
Leo & Graef
Charlotte & Eddy
Stratford
2d half (25-27)
M Hillblom Bd
Ted Leary
Will Cowan
Helen Bach 3
Wallace Sis
Empire Comedy 4
Tivoli (2)
"Harem Scarem" U
Vern Buck Bd
Tumblin' Clowns
Harry Savoy
Hazel Romaine
3 Horsemen
Foster Girls
"Tempest"
Tower (2)
'Creat'ns of Jazz'U
Frankie Masters Bd
Bernie Bros
Lydia Harris
Eddie Hill
Suzette & Jose
Hussar Girls
"Water Front"
Uptown (2)
'Babes on B'way' U
Benny Krueger Bd
Freddie Bernard
Collette Sis
BUFFALO, N. Y.
Buffalo (22)
"Blossoms" Unit
Herb & Gang
Lewis & Moore
Arthur Hall
Paul Kirkland
"Wedding March"
Lafayette (21)
Otis Mitchell Co
Countess Sonia Rev
Winehill & Briscoe
John Lyons Syn
"King of Kings"
CLEVELAND, O.
State (20)
"Parisian Nites" U
Novelle Bros
Anita La Perre
Juan Duval
Mme Andre
Henry Mack
Foster Girls
"The Crash"
DALLAS, TEX.
Palace (27)
Flapperettes Rev
Billy Gerber
Ruth Denise
Foster Girls
DENVER, COL.
Denver (25)
"Xylophonia" Unit
Jack Joyce
Prosper & Maret
Leonard & Hines
Musical Johnstons
Foster Girls
DES MOINES, IA.
Capitol (27)
"Seeing Things" U
Chilton & Thomas
Allen Raymond
Les Klicks
Sammy Cohen
Sorel Girls
DETROIT, MICH.
Capitol (21)
'M'l'dy a la M'de' U
Del Delbridge
Ben Blue
Donna Dameral
Emily & Romaine
Samuel Benavie
Charles Jolley
'Waterfront"
Michigan (21)
"High Hat" Unit
Art Frank
Buddy White
Adams & Rasch
Melvin Sis
10 Maybelles
"Power of Silence"
Fay's (22)
Watson & Cohan
Maryl'nd Collegians
Gloria Seamore
Willie Smith
Mimi Rollins
Warren & Whitney
'Plastered in Paris'
PITTSBURGH, PA.
Penn (21)
"Houseboat" Unit
Dave Apollon
"Battle of Sexes"
SAN ANTONIO
Texas (27)
"Cameo" Unit
Ray Paige Novelty
Band Idea
Tommy Wonder
Coscia & Verdi
Lett Sis & Louise
Foster Girls
SAN FRANCISCO
Granada (20)
Frank Jenks Bd
Jack Joyce
Evans & Mayer
Hinds & Leonard
Eddie Magill
Prosper & Maret
Musical Johnstons
"Water Hole"
Warfield (20)
Rube Wolf Bd
Robt Stickney
Walter Nilsson
Brooks 3
Doris Whitmore
"Show People"
ST. LOUIS, MO.
Ambassador (21)
Ed Lowry
Deszo Retter
Wilson & Washb'rn
Wells & Winthrop
"Melody of Love"
Missouri (21)
"Icy Hot Jazz" U
Frank Fay
Roy Shelton
Bonnie
Bob La Salle
"Take Me Home"
WASH'GTON, D.C.
Fox (27)
Jos La Rose Pres
Meyer Davis Sym
Leon Brusiloff
'Women Talk Ab't'
(20)
Jos LaRose Pres
Elsa Ersi
Castleton & Mack
Spanglers
Joe Turin
Clay Inman
Olive Emerson
Rosalie Erck
Meyer Davis Sym
Leon Brusiloff
"Mother Machree"
Palace (27)
"Bar & Stripes" U
Wesley Eddy
King & King
Lamberti
Dennis Sis
Roy Chaney
Gould Girls
"Take Me Home"
(20)
"Blue Grass" Unit
Wesley Eddy
Coleman Goetz
Griffin & Rosette
Slate Bros
Irene Wolfe
Foster Girls
"While City Sleeps"

Loew

NEW YORK CITY
American
1st half (29-31)
Kardo Bros
Chris Richards
Marino & Mona Rv
Welford & Newton
Watts & Hawley
(Three to fill)
2d half (1-4)
Les Jardys
Doherty & Breen
Buzzington's Bd
Natalie Alt Co
Dale & Wendt
Alexander & Peggy
Banto Tr
(One to fill)
Boulevard
1st half (29-31)
Fitzgeralds
Nan Blackstone
Fred Weber Co
Lewis & Dody
Univ of Penn Bd
2d half (1-4)
Raffin's Monks
Welford & Newton
Bozo Snyder Co
Watts & Hawley
Naro Lockford Co
Commodore
1st half (29-31)
Jay Mack
Wedding Ring
Seymour & Cunard
Jimmy Lyons
Brandell
(One to fill)
2d half (1-4)
7 Daredevils
Hicks & Hart
Bobby Van Horn
Saxton & Farrell
Joe Howard
Buzzington's Bd
2d half (1-4)
Wills & Holmes
In Wrong
Lew Wilson
Lew Wilson Gang
(One to fill)
Lincoln Sq.
1st half (29-31)
Campbell & Brady
Packard & Dodge
Prince Shah Barbar
Walton & O'Brien
Doranda & Gilbert
2d half (1-4)
Stubblefields
Mitchell & Minch
Meet the Wife
Wilkens & Wilkens
Univ of Penn Bd
National
1st half (29-31)
Gorgallis 3
Mann & Stone
Saranoff Co
Marie Stoddard
Carr Bros & Betty
2d half (1-4)
Lohse & Sterling
Hazel Crosby Co
Carl Emmy's Pets
Welsh & Hills
McCoy's Ramblers
Orpheum
1st half (29-31)
Norman Telman
Carleton & Bellew
Arthur DeVoy Co
Robbins & Jewett
DeSylvia's Vanities
2d half (1-4)
Lawton
C & N Fletcher
Grindell & Esther
Sonny Hines Girls
(One to fill)
46th St.
1st half (29-31)
3 Castles
June & Jo
Morgan & Sheldon
Glenn & Jenkins
Naro Lockford Co
2d half (1-4)
Maximo
John Walsh
Alfred Latell Co
Donovan & Lee
Joe Fejer Orch
Gates Ave.
1st half (29-31)
Wills & Holmes
Elsie Huber Co
Coogan & Casey
Pat Henning Co
Fridkin & RhodaRv
2d half (1-4)
Plotz Bros & Sis
Nancy Decker
Archer & Belford
Carl McCullough
Radio Fancies
Metropolitan (29)
Romas Tr
Cook & Rosevere
Leo Bill
Bob Nelson Co
Clinton & R'ney Bd
(One to fill)
Oriental
1st half (29-31)
Lawton
Kit Kat 3
Alexander & Peggy
Palette Dancers
(One to fill)
2d half (1-4)
Kate & Wiley
Joe Wong Co
Frandeis Carroll&M
Robbin's Co
(One to fill)
Palace
1st half (29-30)
Hicks & Hart
Carl Emmy's Pets
Donovan & Lee
(Two to fill)
Victoria Tr
Cowan & Gray
Kelly Jackson Co
Jean Granese Co
Billy Doss Rev
2d half (1-4)
Palermo's Canines
Marcus Berta
Abbott & Bisland
O'Dunne & Daye
Royal Welch Co
Park
1st half (29-31)
Palermo's Canines
Marcus Berta
Abbott & Bisland
O'Dunne & Daye
Royal Welch Co
2d half (1-4)
Victoria Tr
Cowan & Gray
Kelly Jackson Co
Jean Granese Co
Billy Doss Rev
CORONA, L. I.
Plaza
1st half (29-31)
Cortello's Circus
Singer & Lightner
Morgan & Dunn
Seym'r Putnam & B
Paris Creations
2d half (1-4)
Norman Telman
Glenn & Jenkins
Crazy Rhythm
(Two to fill)
EVANSV'LE, IND.
Loew's (29)
Evelyn Phillips Co
Romaine & Castle
Keller Sis & Lynch
Ross Wyse Jr Co
Private Slack
HOUSTON, TEX.
Houston (29)
Worden Bros
Billy Day
Goss & Barrows
Dooley & Sales
White Way Gaieties
JAMAICA, L. I.
Hillside
1st half (29-31)
Kate & Wiley
John Walsh
Peggy Mackechnie
White & Tierney
Sonny Hines Girls

LYONS & LYONS
Intimate Chats
DUKE YELLMAN
Long recognized as a maestro of syncopation, Mr. Yellman, as head of our Orchestra and Nite Club department, lends a practical touch to cafe bookings. Band leaders, nite club talent, radio artists, et al, are urged to see Mr. Yellman for immediate bookings.
LYONS & LYONS
PARAMOUNT BLDG. NEW YORK

2d half (1-4)
Joe Mandis 3
Bud & Elinor Coll
White & Tierney
Brandell
(One to fill)
Premier
1st half (29-31)
Stubblefields
Natalie Alt Co
Grindell & Esther
Rome & Gaut
Nellie Arnaut Boys
2d half (1-4)
3 Orantos
Rose Rosalie
Bristol & Belle
Weber & Cooper
Rooney Sis Rev
Prospect
1st half (29-31)
Raffin's Monks
Nancy Decker
McLaughlin & E
Lew Wilson
Lew Wilson Gang
2d half (1-4)
Hubert Dyer Co
Ryan & Moore
Hamilton Sis & F
Rome & Gaut
Les Gellis Rev
ATLANTA, GA.
Grand (29)
Boyd & Wallin
Clark & O'Neil
Vox & Walters
Emil Boreo
Gibson Frish & S
BAY RIDGE
Loew's (29)
H & M Scranton
Parson & Hawkes
Wilkens & Wilkens
Robbin's Baltim'ns
(One to fill)
BOSTON, MASS.
Orpheum (29)
Peters & LeBuff
G Butler Co
Mason & Gwynne
Frank Dobson Co
Sid Lewis Co
Riot of Rhythm
CANTON, O.
Loew's (29)
Selma Braatz
Henry Regal Co
Wilson Bros
Johnny Marvin
Lowe & Sargent Rv
CLEVELAND, O.
Granada
1st half (29-31)
2d half (1-4)
Gorgallis 3
Carleton & Bellew
Coogan & Casey
Pat Henning Co
E Clark Blue Boys
MEMPHIS, TENN.
Loew's (29)
Bob Anderson Pony
Myrtle Boland
John Barton Co
Kemper & Bayard
Gracella & Theo Co
MONTREAL, CAN.
Loew's (29)
Franklyn & Royce
J & R LaPearl
Raymond Wilbert
Lillian Morton
Dolan & Bonger Rv
(One to fill)
NEWARK, N. J.
State (29)
Man-Kin
O'Connor Sis
LaVarr Bros & P
Jones & Rea
F & M Britton Bd
NEW ORLEANS
State (29)
Niobe
Restivo
Clark & Bergman
Ed Sheroff Co
Lorraine & Minto
NORFOLK, VA.
State (29)
4 Kadex
Ed & Lou Miller
Leon & Dawn
D Harris & Frankie
D Harris Girls
TORONTO, CAN.
Loew's (29)
3 Nitos
Duci de Kerekjarto
Brown & B'm'gh'm
Olcott & Lee
Leonora's Steppers
WOODH'VEN, L. I.
Willard
1st half (29-31)
Plotz Bros & Sis
Joe Wong Co
Dalton & Craig
Welsh & Hills
Rooney Sis Rev
2d half (1-4)
Julius First Co
June & Jo
Morgan & Dunn
Lewis & Dody
Palette Dancers
YONKERS, N. Y.
1st half (29-31)
Bob Fisher
Cardo & Noll
Brandeis, C & M
Les Gellis Rev
(One to fill)
2d half (1-4)
The Fitzgeralds
Elsie Huber & Co
Morgan & Sheldon
Seym'r Putnam & B
DeSylvia's Van

Tuesdays
723 7th Ave.
New York
JACK L. LIPSHUTZ
TAILOR, 908 Walnut St., Phila.

Ginger Rogers
Arthur Gutow
"Beggars of Life"
EVANSVILE, IND.
Victory
2d half (25-27)
Jack & Jill
Russell & Haggerty
Moore & Shy
Winmar Rev
Barbier Sims & Co
FT. WORTH, TEX.
Worth (27)
"Kat Kabaret" U
Bert Nagle & Omar
Patterson 2
Kerenos & Maree
Ray Walman
Wasch Girls
HOUSTON, TEX.
Metropolitan (27)
"Rah Rah Rah" U
Johnny Perkins
Luella Lee
Al Gale
Md Collegiates
IRVINGTON, N. J.
Sanford (21)
Les Stevens
Ray Nichols Bd
Nazarro Jr
Calvert Sis
Bert Gilbert
Loomis Bros
'Man Made Woman'
N & W St Clair
Cahill & Wells
Olga Mishka Co
(One to fill)
Delancey St.
1st half (29-31)
Winnie & Dolly
Rose Rosalie
Hendr'ks & B'dwin
Stutz & Bingham
Bee Jones Steppers
(One to fill)
2d half (1-4)
Alex Barto 3
Kit Kat 3
Coulbert & Ferro
Peggy Mackechnie
Van & Vernon
Cortello's Circus
Fairmount
1st half (29-31)
Lohse & Sterling
Corinne Arbuckle
Brooks & Nace
Wm & Joe Mandel
Miller Sis Rev
2d half (1-4)
3 Castles
Bobby Van Horn
Cardo & Noll
Robbins & Jewett
Marino & Mona Rv
Grand
1st half (29-31)
Hubert Dyer Co
Joe Fejer Bd
2d half (1-4)
Winnie & Dolly
Packard & Dodge
Saranoff Co
Joe Howard
Carr Bros & Betty
State (29)
Vardell Bros
Bernice & Pansey
Seymour & Howard
Harry Hines
Gautchi & Ph'lpsOr
(One to fill)
Victoria
1st half (29-31)
Les Jardys
Mitchell & Minch
Alfred Latell Co
Cahill & Wells
Radio Fancies
2d half (1-4)
Campbell & Brady
Nan Blackstone
Arthur DeVoy Co
Wm & Joe Mandel
Nellie Arnaut Boys
BROOKLYN
Bedford
1st half (29-31)
3 Orantos
Bristol & Belle
In Wrong
Carl McCullough

Keith's

NEW YORK CITY
Broadway (28)
Lewis & Winthrop
Tobey Wilson Co
Casper & O'Neil
Night at the Club
Irene V'rmillion Bd
(One to fill)
(21)
Arthur Petly Co
El Brown
B & J Brown
Jack Pepper Co
Billy Champ Co
Weston & Lyons
Natahl
Chester
1st half (28-31)
Kiefer 3
Jack Ryan
Hap Hazard
Watson & Cohen
Intern'l Rythm
2d half (1-3)
Mazola 3
H Arden & 3 M'k's
Wylie & Young
Al Moore's Tars
(One to fill)
2d half (25-27)
Kiefer 3
Jerome Mann
Bobby Barry Co
Rogers & Wynne
Irene V'rmillion Co
Coliseum
1st half (28-31)
Margaret Young
(Others to fill)
2d half (1-3)
Chevalier Bros
Hooper & Gatchett
Bussey & Case
Henry Santry Or
(One to fill)
2d half (25-27)
Elly Co
Sargent & Lewis
Tobey Wilson Co
4 Camerons
Boyle & Della
Chaney & Fox
81st St. (28)
Lang & Haley
Lina Abarbanelli
Frankie Heath
(Two to fill)
(21)
5 Jansleys
Primrose Semon
Adeline Bendon Co
Rae & Dot Dean
Night at the Club
Fordham
1st half (28-31)
Max & Gang
DeMarcos
(Three to fill)
Kikuta Japs
2d half (25-28)
Margie Hallick Co
Felovis
Alexander & Peggy
Rae Samuels
Al Moore's Tars
BROOKLYN
Albee (28)
Digitanos
Buck & Bubbles
Foy Family
Fur Show
(Two to fill)
(21)
Geo D'Ormonde Co

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway, Bet. 46th-47th Sts., New York
This Week:
The Nagyfys—Marcelle Fallete

2d half (1-3)
Brendel & Burt
Margaret Young
(Three to fill)
2d half (25-27)
Krazy Kats
Olive Olsen
Hooper & Gatchett
Bussey & Case
Buck & Bubbles
H Leonard Orch
Franklin
1st half (28-31)
Walter Walters Co
H Walman's Debs
George Beatty
Kikuta Japs
(One to fill)
2d half (1-3)
Ken Murray Unit
2d half (25-27)
Ruloff & Elton Co
Petter Higgins Co
Manny King Co
Art Henry Co
3 Sailors
Oscar Stang Co
Hamilton
1st half (28-31)
B & J Brown
Walton & O'Brien
(Three to fill)
2d half (1-3)
Forsythe & Kelly
(Others to fill)
2d half (25-27)
4 Casting C'mpb'lls
Mary Cook Coward
Geo Yeoman Co
Hal Nieman
Olivine Johnstone
Hippodrome (29)
2 Ghezzis
Harry Burns Co
H Leonard Orch
(Three to fill)
(22)
Stop Look & Listen
Reed & Lucey
Billy Wells & Fays
Kikuta Japs
Fenton & Fields
Dr Pauline
Jefferson
1st half (28-31)
Ken Murray Unit
2d half (1-3)
Cortini
Walter Walters Co
Vannessi Co
Watson & Cohen
(One to fill)
2d half (25-27)
Frakson
Quixey 4
Mel Klee Unit
Palace (28)
Jack Pearl Co
Fannie Brice
Ray & Dot Dean
Al Trahan Co
(Others to fill)
(21)
8 Cocktails
2 Ghezzis
Kenneth Harlan
Bill Robinson
Jack Pearl Co
Edith Clifford
Ken Murray
Webb's Ent
Regent
1st half (28-31)
Elly Co
Art Henry Co
(Three to fill)
2d half (1-3)
Bobby Barry Co
Quixey 4
Mikado Ramblers
Snoozer Jr
(One to fill)
2d half (25-27)
Elly Co
Siler & Ford
Primrose 4
DeMarcos
Hyde & Burrell
Sophie Tucker
(One to fill)
Bushwick
1st half (28-31)
5 Musical Chapins
Bobby O'Neil Co
Forsythe & Kelly
(Two to fill)
2d half (1-3)
Carey Long & M
Viola May Co
B & J Brown
Versatile Girls
(One to fill)
2d half (25-27)
3 Comiques
Kono San
Dewey & Rogers
Swor & Goode
Waiman's Debs
Greenpoint
1st half (28-31)
Polly & Wally
Jackson & Newman
Frank Salt Co
Jack Wilson Co
(One to fill)
2d half (1-3)
Dunn & Brand
Betrand & R'ym'nd
Toney & Norman
(Two to fill)
2d half (25-27)
The Alexanders
Lewis & Winthrop
Krafts & Lamont
Lloyd & Allen
Musical Chapins
Kenmore
1st half (28-31)
Mosconi Bros Unit
2d half -(13)
George McLennon
(Others to fill)
2d half (25-27)
Max & His Gang
Sheer Boys
Lang & Haley
Hill Billies
Lydia Barry
M & M Gibbs
Madison
1st half (28-31)
Largee & Morgner
Wylie & Young
Quixey 4
Herbert Faye Co
Oscar Stang Co
Vannessi Co
2d half (1-3)
Kiefer 3
W D Pollard
Billy Arlington Co
Primrose Semon
Meyers & Hanaford
2d half (25-27)
Danse Bits
Garry Owen
H Arden & 3 M'k's
Al Trahan Co
Frankie Heath Co
O'Donnell & Blair
Orpheum
1st half (28-31)
Variety Girls
Allan Reno
Viola May Co
Faber & Wales
(One to fill)
2d half (1-3)
Polly & Wally
Jackson & Newman
Bobby O'Neil Co
Lew Kelly Co
7 Stylish Steppers
2d half (25-27)
J & B Loster
Banks & Burham
Irving Edwards
Rosita
Nick Basil Co

EXCLUSIVELY DESIGNED GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

George Beatty
Doc Baker Co
(One to fill)
Riverside (28)
Josephine Harmon
Alma Neilson Co
(Three to fill)
(21)
Mosconi Bros Unit
Royal
1st half (28-31)
Carey Long & M
Lew Kelly
7 Stylish Steppers
(Two to fill)
2d half (1-3)
Fondell 4
Allen Reno
Bungle Love
Faber & Wales
(One to fill)
2d half (25-27)
Phillips & Sheldon
Jack Ryan
Sol Gould Co
Stanley & Quinette
A Talbot & L'cky 4
CONEY ISLAND
Tilyou
1st half (28-31)
Mazola 3
George McLennon
Manny King Co
Primrose Semon
(One to fill)
2d half (1-3)
Largee & Morgner
Jack Wilson Co
(Three to fill)
2d half (25-27)
Per'z & Marguerite
High Hat Steppers
Wiley & Young
Sid Moorehouse
Les Galenos
FAR ROCKAWAY
Strand
2d half (1-4)
Frakson
Oscar Stang Co
George Beatty
Manny King Co
Prospect
1st half (28-31)
Frakson
Bobby Barry Co
Rogers & Wynne
(Two to fill)
2d half (1-3)
Jack Ryan
Intern'l Rhythm
(Three to fill)
2d half (25-27)
Hammer & H'mm'r
W D Pollard
Bungle Love
Derickson & Brown
Amateur Nite in L
AKRON, O.
Palace
1st half (29-31)
(Same bill plays Youngstown 2d half)
Tinova & Baikoff
Barry & Whitledge
Reed & La Vere
Princess Pat
(One to fill)
2d half (25-28)
Colonial 6
Murray & Maddox
Toto
McKay & Ardine
5 Bracks
ALLENTOWN, PA.
Colonial
1st half (29-31)
For No Good Reas'n
Jack Usher Co
(Three to fill)
2d half (1-4)
Riddle & Cook
(Others to fill)
AMSTERDAM, N.Y.
Rialto
2d half (1-4)
Hayes & May
Dave Vine
Cameo Capers
(Two to fill)

ATLANTIC CITY
Keith's
1st half (29-31)
McGrath & Travers
6 Brown Bros
(Three to fill)
2d half (1-4)
Ada Brown
Music Conservatory
(Three to fill)
BALTIMORE
Hippodrome (29)
Nina & Norah
Pierce & Porter
Chisholm & Breen
Frank X Silk
Mason Dixon Co
New Gardens (29)
Curly Burns Co
Derickson & Brown
Trahan & Wallace
(Two to fill)
(22)
Music Box Frolics
BINGH'MT'N, N.Y.
Binghampton
1st half (29-31)
Bobbe Johnson
Felovis
Dave Vine
Sub Deb Dancers
(One to fill)
2d half (1-4)
Morocco Bound
Collegiates
Golden Dream
H R Romaine
2d half (1-4)
6 Daunton Shaws
Aileen Cook
Geo Broadhurst Co
Summers & Hunt
Sid Moorehouse
P'vl'y O'rsky Bal
2d half (25-28)
5 DeCardos
Pearson Bros & E
Drew & Dowling
Francis Renault
Medley & Dupree
14 Bricktops
DETROIT, MICH.
Hollywood
1st half (29-31)
Wyoming 4
Ella Shields
(Three to fill)
2d half (1-4)
Millard & Marlin
Francis Renault
(Three to fill)
2d half (25-28)
Paxton
Courtney Sis
(Three to fill)
Oriental (29)
Gracie Deagon Co
Tillis & LaRue

CREATORE-LENETSKA & MARTIN, Inc.
1560 Broadway, N. Y. C.
Bryant 6525-6-7
Frances White, Marguerite and Gill and Marietta at Gene Geiger's Rendezvous booked by us.

BOSTON, MASS.
New Boston (29)
Aussie & Czeck
Kranz & Kaufman
Edna W Hopper
Johnny Hyman
Along B'way
Scollay Square (29)
Johnny Herman
Robey & Desmond
Jean Boydell
Adelyn Bendon Co
(One to fill)
BUFFALO
Shea's (29)
Schictil's W'nd'r'tes
Foley & Latour
Ethel Waters
Shapiro & O'Mall'y
Rosita
(22)
Mangean Tr
Hilton & Almy
Walsh & Ellis
Jack Benny
G & P Magley
CANTON, O.
Palace
1st half (29-31)
Winnie Lightner
5 Bracks
(Three to fill)
2d half (1-4)
Colonial 6
Paxton
Boy Friend
Francis Kennedy
(One to fill)
2d half (25-28)
Caul Sis
Jerome & Evelyn
Enchantment
Claude & Marion
Clemens Bellings
CHARLOTTE, N.C.
Carolina
2d half (1-4)
George Moore
Halligan & Edw'ds
Combe & Nevins
Kay's Kutups
Norma & Violin
CINCINNATI
Albee (29)
Enchantment
Koun Sis
B & E Newell
Jim McWilliams
Chapelle & Carlton
Ray Huling Seals
(22)
Rhea & Santora
Ray & Harrison
J & K Lee
(Two to fill)
Palace (29)
5 De Cardos
Delvey Sis
Chas Red Marshall
Claude & Marion
Scrambled Legs
McManus & Hickey
(22)
Graduates
Ashley Paige
Wilson & Dobson
Morton & Thomas
Lane & Byron
Alf Loyal's Dogs
CLARKSB'G, W.V.
Robinson Grand
2d half (1-4)
Jarrow
Ray Shannon Co
Gypsy 4
CLEVELAND, O.
105th St.
1st half (29-31)
Payne & Hilliard
Tillis & La Rue
L Rich Friends
(Two to fill)
2d half (1-4)
Paula Paquita & C
Wyoming 4
Jim Lucas Co
(Two to fill)
2d half (25-28)
6 Crackerjacks
Frank Conville
Shone & Rich
Irene Ricardo
Tinova & Baikoff
Palace (29)
Rae & Harrison
Marie Valenti
Cliff Edwards
(Two to fill)
(22)
P'vl'y O'r'sky Bal
Michon Bros
Frank Keenan Co
Barry & Whitledge
Princess Pat
COLUMBUS, O.
Keith's
1st half (29-31)
Colonial 6
Francis Kennedy
Paxton
Frank Keenan
(One to fill)
2d half (1-4)
Ella Shields
5 Bracks
Rich & Cherie
L Rich & Friends
(One to fill)
2d half (25-28)
Ryan Sis
Frank McGlynn Co
B F & Murphy Br's
Chas Irwin
Collegiates
DAYTON, O.
Keith's
1st half (29-31)
Ryan Sis
Murray & Maddox
Lane & Byron
Larry Rich Friends
Rich & Cherie
Ernie & Ernie
(22)
Hayes Marsh & F
Morris & Shaw
Rich & Cherie
Larry Rich Friends
(One to fill)
Uptown
1st half (29-31)
Boy Friend
Ewing Eaton
Jim Lucas
Francis Renault
Sheldon Heft & L
(Two to fill)
2d half (1-4)
Ann Garrison Co
(Others to fill)
2d half (25-28)
All Girl Rev
EASTON, PA.
State
1st half (29-31)
Riddle & Cook
(Two to fill)
2d half (1-4)
No Good Reason
Jack Usher Co
(One to fill)
ELMIRA, N. Y.
Keeney's
1st half (29-31)
Cook & Vernon
(Two to fill)
2d half (1-4)
Padlocks
ERIE, PA.
Erie
1st half (29-31)
Ricoro Bros
Talent & Merit
Claire Vincent Co
Magicland
Rhythm Boys
2d half (1-4)
Turner Bros
Charlotte Worth
Ray Shannon Co
Geo Armstrong
Jean Rankin Bd
FORT WAYNE
New Emboyd
1st half (29-31)
A Friedland Co
(Others to fill)
2d half (1-4)
Ates & Darling
Winnie Lightner
4 Ussessems
Tillis & La Rue
Medley & Dupree
2d half (25-28)
That Charm 4
T & R Romaine
Old Fiddlers vs J'z
(Two to fill)
GLENS F'LS, N. Y.
Rialto
2d half (1-4)
Roxy LaRocca
(Two to fill)
GL'VRSV'LE, N.Y.
Glove
2d half (1-4)
Winchester & Ross
(Two to fill)
GRAND RAPIDS
Keith's
1st half (29-31)
(Same bill plays Toledo 2d half)
All Girl Rev
2d half (25-28)
Horace Kola Co
Wyoming 4
Renard & West
Ella Shields
Johnny Berkes
Morrell & Elinore
GREENF'LD, N. Y.
Victoria
2d half (1-4)
Wyeth & Wynn
Nell O'Brien
(One to fill)
HARRISB'RG, PA.
Majestic
1st half (29-31)
Hal Neiman
(Two to fill)
2d half (1-4)
Senator Murphy
(Two to fill)
HOLYOKE, MASS.
Victoria
2d half (1-4)
Stanley & Elva
Purell & Kingsley
Maurice Samuels Co
Will & L Kaufman
Jean Schwartz Co
HORNELL, N. Y.
Shattuck's
2d half (1-4)
Bobbe Johnstone
Cook & Vernon
Earl Lindsay Rev
HUNT'GTON, W.V.
Orpheum
1st half (29-31)
Smith & Sawyer
Frank McGlynn Co
4 Aristocrats
Blomberg's Dogs
(One to fill)
2d half (1-4)
Remac Co
Clara K Young
Uyemo Tr
(Two to fill)
JAMESTOWN, N.Y.
Opera House
1st half (29-31)
Chas Frink
(Others to fill)
2d half (1-4)
Stickney's Circus
Talent & Merit
Tampa
Henry J Kelly
Twists & Twirls
JERSEY CITY
State
1st half (29-31)
Cortini
Bussey & Case
Brendel & Burt
5 Jansleys
(One to fill)
2d half (1-4)
Mayo & Lynn
(Others to fill)
2d half (25-28)
Falls Reading & R
Just Like a Wom'n
Neal Sis & Eileen
(Two to fill)
JOHNSTOWN, PA.
Majestic
1st half (29-31)
Schwartz & Clifford
Clemons Bellings Co
(One to fill)
2d half (1-4)
Little Club Boys
Stanley Gallini Co
Levan & Bolles
LEXINGTON
Ben Ali
1st half (29-31)
Fitch's Minstrels
LIMA, O.
Shine's Ohio
1st half (29-31)
Victoria & Dupree
Charlotte Worth
Harry Holmes
(Two to fill)
2d half (1-4)
Blanch & Creighton
(Others to fill)
LOCKPORT, N. Y.
Palace
2d half (1-4)
Talent & Merit
(Two to fill)
LOUISVILLE, KY.
Keith's
1st half (29-31)
6 Daunton Shaws
Aileen Cook
Geo Broadhurst
Summers & Hunt
Pavl'y O'r'nsky Bal
2d half (1-4)
Ryan Sis
Lane & Byron
Collegiates
Golden Dream
H R Romaine
2d half (25-28)
Dan Fitch's Mins
MARION, O.
Palace
1st half (29-31)
Siems
Blanch & Creighton
Old Fiddlers
2d half (1-4)
Victoria & Dupree
Harry Holmes
(One to fill)
MEADEV'LE, PA.
Park
2d half (1-4)
Barr
Ricoro Bros
(One to fill)
MIDDLETOWN
Keith's
2d half (1-4)
Harrison's Circus
Ruth Ford
T & D Ward
Jackson & Taye
Egan & Redheads
NASHVILLE
Princess (29)
Ruth Sis & Moore
Sherman & McVey
14 Bricktops
Jack Clifford
King Bros
(22)
Paula Paquita & C
Aileen Cook
Geo Broadhurst Co
Rhythm Boys
6 Daunton Shaws
NEWBURGH
Academy
1st half (28-31)
Brengk & Bella D
Holly
Barrett & Cuneen
Dance Twirls
(One to fill)
2d half (1-4)
Banks & Burnham
Nathal
Olive Olsen Co
(Two to fill)
2d half (25-28)
Perez & LaFleur
Jackson & Newman
Coleman & Blake
Taylor & Bobbe
Lovey Lou
N. ADAMS, MASS.
Empire
2d half (1-4)
Danny Small
Estes Bernice
(One to fill)
NORTHAMPTON
Calvin
2d half (1-4)
Zeller & Wilbur
Hayes & Maye
Bobbed
OIL CITY, PA.
Drake
1st half (29-31)
Geo Armstrong
Tampa
(One to fill)
2d half (1-4)
Stickney's Circus
Fantasie Parisenne
(One to fill)
OTTAWA, CAN.
Keith's (29)
Marty Dupree
(Others to fill)
PHILADELPHIA
Broadway
1st half (1-4)
Frank Hamilton
Paul Howard
2d half (1-4)
8 Tiller Cocktails
Gus Mulcay
(Three to fill)
Cross Keys
1st half (29-31)
Hal Sidare
Gus Mulcay
(Three to fill)
2d half (1-4)
3 Good Knights
Geo Herman
J & J Walton
(Two to fill)
Earle (29)
Mel Klee Unit
Grand
1st half (29-31)
Ada Broen
Whether or Not
Toney & Norman
Music Conservatory
(One to fill)
2d half (1-4)
McGrath & Travers
Kitty Doner Co
(Three to fill)
PITTSBURGH, PA.
Davis (29)
Ann Gold
The Gaudsmiths
Morris & Shaw
Down Home
Tyler & St. Clair
(22)
Rodeo Boys
Ernie & Ernie
Talent & Merit
Curly Burns Co
Reed & LaVere
Golden Dreams
Harris
1st half (29-31)
Stickney's Circus
Loring & Lessig
Janet of France
(Two to fill)
2d half (1-4)
3 Hauser Boys
Carol & James
Arms & The Girl
Carams
(One to fill)
Sheridan Square
1st half (29-31)
Stanley Gallini Co
Little Club Boys
Le Van & Bolles
Arms & the Girl
2d half (1-4)
Claire Vincent Co
Gypsy 4
Capes Capers
Schwartz & Clifford
C Bellings Co
PITTSF'LD, MASS.
Palace
2d half (25-28)
Jack Birchley
Barton & Raven
Delany Creedon & C
Barr & LaMarr
Little Pipifax
PLATTSB'RG, N.Y.
Strand
2d half (1-4)
Polly & Oz
(Two to fill)
PORTSMOUTH
Le Roy
2d half (1-4)
Siems
Smith & Sawyer
4 Aristocrats
Blomberg Alaskans
POUGHK'PSIE
Avon
1st half (29-31)
Banks & Burnham
Nathal
Olive Olsen Co
(Two to fill)
2d half (1-4)
Brengk & Bella D
Holly
Barrett & Cuneen
Dance Twirls
(One to fill)
2d half (25-28)
Fondell 4
Lucy Bruch
D & G Ahearn
Danny Small Co
7 Variety Girls
READING, PA.
Rajah
1st half (29-31)
Senator Murphy
(Two to fill)
2d half (1-4)
Hal Neiman
(Two to fill)
RICHMOND, VA.
National
2d half (1-4)
Leo's Singers
(Two to fill)
SANDUSKY
Keith's
2d half (1-4)
Ken Howell's Co
SARATOGA
Congress
2d half (1-4)
Drew & Dowling
Convey 2 & Johnny
(One to fill)
SPRINGFIELD, O.
Palace
2d half (25-28)
De Kos Bros
Baker & West
F Stafford Co
Emma E Harvey
B'way Revels
STEUBENV'LE, O
Capitol
1st half (29-31)
Arnold & Florenz
Carol & James
Jean Franklin Bd
Frank De Voe
(One to fill)
2d half (1-4)
Gladys Joyce Co
Gypsy 4
Jarrow
Janet of France
Old Fiddlers
SYRACUSE, N. Y.
Keith's
1st half (29-31)
4 Usessems
Danny Small
Lowell B Drew Co
Happiness Girls
Cameo Capers
2d half (1-4)
Sargent & Lewis
Irene Ricardo
4 Camerons
Will Mahoney
Yong Kee Trio
Pedro Rubin Rev
2d half (25-28)
4 Sidneys
Fred Heider Co
Ervel & Dell
Mason & Keeler
Shapiro & O'Malley
Rosita
TOLEDO, O.
Keith's
1st half (29-31)
(Same bill plays Grand Rapids 2d half)
Loma Worth
B F & Murphy Br
Bayes & Speck
Ruth Robinson Co
Pallenberg's Bears
2d half (25-28)
Tyler & St. Clair
Senna & Weber
Joe Minemeyer Co
Summers & Hunt
Jim McWilliams
Zelda Bros
TORONTO, CAN.
Hippodrome (29)
Mangean Tr
Hilton & Almy
Walsh & Ellis
Jack Benny
G & P Magley
(22)
Shelton Heft & L
Ross Hamilton
The Boy Friend
Olsen & Johnson
(One to fill)
UNION CITY, N.J.
Lincoln
1st half (29-31)
Melvin Sis
Bungle Love
(Three to fill)
2d half (1-4)
Musical Chapins
5 Jansleys
Walton & O'Brien
(Two to fill)
2d half (25-28)
Dagmar
Frank Hamilton Co
Herbert Faye Co
Forsythe & Kelly
Petri 4
UTICA, N. Y.
Gaiety
1st half (29-31)
Texas Guinan
Padlocks of 1928
2d half (1-4)
Felovis
Ed Davis & Girls
(One to fill)
WARREN, O.
Robbin's
2d half (1-4)
Arnold & Florenz
Lessig & Loring
Gladys Joyce Co
Frank De Voe
Magicland
W'SHINGT'N, D.C.
Keith's (29)
Mosconi Bros Unit
(22)
Padlocks
WHITE PLAINS
Keith's
2d half (25-28)
Spence & Lloyd Sis
Billy Arlington Co
Thompson & L'gf'd
Faber & Wales
(One to fill)
WINSTON SALEM
Keith's
2d half (1-4)
Bernard & Keller
Roode & Francis
Fein & Tennyson
Four Jolly Corks
Lunn & White
YORK, PA.
York O. H.
1st half (29-31)
Nat Chick Haines
(Two to fill)
2d half (1-4)
Clevel'd & Dowery
YOUNGSTOWN, O.
Hippodrome
1st half (29-31)
(Same bill plays Akron 2d half)
Joe Niemeyer Co
Courtney Sis
Harry J Conley
6 Crackerjacks
Michon Bros
2d half (25-28)
Pedro Rubin Co
Lehr & Belle
Marie Valenti
Elsie & Paulsen 3
B & E Newell

Orpheum

CALGARY, CAN.
Grand (29)
Olyn Landick
Davis & Darnell
Hickey Bros
Euble Blake
Gruber's Oddities
Yvette Rugel
(22)
Benny Davis Gang
Powers & Wallace
Bob Hall
Mack & Rossiter
Manuel Vega
(One to fill)
CHICAGO, ILL.
Palace (29)
The Meyakos
Toto
Bert Hanlon
Johnny Berkes Co
Allen & Canfield
Loyal's Dogs
(22)
Muriel Kaye Co
Koun Sis
Rene Riano Co
Ted Lewis Bd
Mitchell & Durante
4 Ball Bros
State Lake (29)
Larimer & Hudson
Brown McGraw Bd
Eddie Conrad Co
Ted & Al Waldman
Wilson & Dobson
Rene Riano Co
Scott Saunders
Ruth Warren Co
Moran & Wiser
Cervo & Moro
(22)
Lou Tellegen
Ship Ahoy
Hayes & Cody
Jack Major
Dainty Marie
Seed & Austin
Tillis & La Rue
Chas Wilson
4 Mountaineers
DENVER, COL.
Orpheum (29)
Mary Haynes
Rosalind Ruby
OAKLAND, CAL.
Orpheum (29)
Donald Brian
Bobby Folsom
Rose & Thorne
Nonette
Ann Codee
Gerber's Gaieties
(22)
Irene Franklin
Grace Adelphi
Ryan & Lee
Kelso & Demonde
Edwin George
Jones & Hull
OMAHA, NEB.
Orpheum (29)
Hector & Pals
Hayes & Cody
Jack Norworth Co
Florrie Lavere
Newhoff & Phelps
(One to fill)
(22)
Monroe & Grant
Teller Sis & Ackl'd
Morton & Stout
Jay Velie
Chas Slim Timblin
Illinois State Bd
SAN FRANCISCO
Golden Gate (29)
Dave Bernie Orch
Fisher & Gilmore
Irene Franklin
M'lr'y McN'ce & R
Jones & Hull
Yates & Lawley
(22)
Joseph Regan
Ky Mountaineers
Rose & Thorne
Gamble Boys & B
Samaroff & Sonia
Harris Bros
Orpheum (29)
Timberg Unit
Trixie Friganza
Dot Adelphi
(Others to fill)
(22)
Lita Gray Chaplin
Ann Codee
Teck Murdock
Odiva & Seals

STOPPING SHOWS
GRACE DU FAYE
with PUBLIX UNIT
"BITTERSWEET BLUES"
Direction
Joe—LEDDY & SMITH—Ed
226 West 47th St., Suite 901

Paul Yocan
Jack Hanley
Undercurrent
(22)
Eva Tanguay
Jack Norworth
Lubin Larry & A
Rodrigo & Lila Or
Wolff & Jerome
LOS ANGELES
Hillstreet (29)
Miss Juliet
Ryan & Lee
Kelso & Demonde
Gamble Boys & B
Joseph Regan
George Wong Co
(22)
Arthur Byron Co
Jane Greene
Rainbow Rev
Al Abbott
Revel Bros & Red
Fantino Sis
Orpheum (29)
Max Fisher Orch
Odiva
Teck Murdock
Joe Marks
Bentell & Gould
Lean & Mayfield
(Two to fill)
(22)
Lean & Mayfield
Lou Holtz
Keene & Whitney
Ruth Budd
Marion Wilkins
Besser & Balfour
Kaye & Sayre
George Wong
MILWAUKEE
Palace (29)
Roy Rogers
Mann & Bernard
Chas Wilson
Pearl Regay Co
Ted Lewis Or
(22)
Harry Carroll Rev
MINNEAPOLIS
Orpheum (29)
Harry Carroll Unit
(22)
Wilton & Weber
Jerry & B'by G'ds
Roger Imhoff
W'tch this Rhythm
Don Cummings
Wheeler & Sands
Joe Marks
Bentell & Gould
M'lr'y McN'ce & R
SEATTLE, WASH.
Orpheum (29)
Robert Warwick
Al K Hall
Ruiz & Bonita
Hope Vernon
Burns & Allen
Aileen & Marjorie
(22)
Weaver Bros
Bekefi Dancers
Jarvis & Harrison
Block & Sully
Norman Thomas 5
Paul Nolan
ST. LOUIS
St. Louis (29)
Muriel Kaye Co
Seed & Austin
Lou Tellegen Co
Wolff & Jerome
(One to fill)
(22)
Seamon Bros
Florence Brady
Eddie Conrad Co
Henry Santrey Bd
(One to fill)
VANCOUVER, B.C.
Orpheum (29)
Powers & Wallace
Bob Hall
Manuel Vega
Mack & Rossiter
Benny Davis
(One to fill)
(22)
Robert Warwick
Al K Hall
Burns & Allen
Ruiz & Bonita
Hope Vernon
Aileen & Marjorie
WINNIPEG, CAN.
Orpheum (29)
Don Cummings
Roger Imhoff
Wilton & Weber
Jerry & B'by G'ds
Wheeler & Sands
W'tch This Rhythm
(22)
Euble Blake Rev
Yvette Rugel
Davis & Darnell
Hickey Bros
Olyn Landick
Gruber's Oddities

Proctor

NEW YORK CITY
5th Ave.
1st half (28-31)
Billy Champ Co
Edith Bohlman
(Three to fill)
2d half (1-3)
Lucy Bruch
F Sinclair Co
Hyde & Burrill
A Talbot & Lucky 4
(One to fill)
86th St.
1st half (28-31)
Tilyou & Rogers
Hyde & Burtill
Sophie Tucker
Ardeen & 3 M'sket's
(One to fill)
2d half (1-3)
Ora
Parks & Ford
Mosconi Bros Rev
Crawf'd & Broder'k
Case of M Dugan
125th St.
1st half (28-31)
Ray Marr Rev
2d half (1-3)
May & H Murray
Seven Gentlemen
Boyle & Harkins
Moran-Warner & M
Rags & Riches
WESTCHESTER
New Rochelle
1st half (29-31)
Jazz Boat Rev
2d half (1-4)
Peter Higgins Co
Herbert Faye Co
Stop Look & Listen
(Two to fill)
Mt. Vernon
1st half (29-31)
Clayton & Clayton
Myers & Hanaford
Koran
(Two to fill)
2d half (1-4)
7 Variety Girls
Montana
Koran
Fashion Show
(One to fill)
Yonkers
1st half (29-31)
El Brown Co
Raymond Bond Co
A Talbot & Lucky 4
(Two to fill)
2d half (1-4)
Clayton & Clayton
Hap Hazard & M
Art Henry Co
Eddie Dale Co
(One to fill)
NEWARK, N. J.
Proctor's (29)
Ervel & Dell
Amateur Nite Lon
3 Sailors
Chaney & Fox
(One to fill)
ALBANY, N. Y.
Grand
1st half (29-31)
Morocco Bound
2d half (1-4)
Falls Reading & B
Pigano Landau
(One to fill)
Harmanus Hall
1st half (29-31)
Howard Thomas
Orig Cotton Pick'rs
(One to fill)
TROY, N. Y.
Proctor's
1st half (29-31)
Convey 2 & Johnny
Dorothy Taylor
Falls Reading & B
Winchester & Ross
(One to fill)
2d half (1-4)
Jimmy Allard
Howard Thomas
Orig Cotton Pickers
(Two to fill)
SCHENECTADY
Proctor's
1st half (29-31)
Wyeth & Wynn
Roxy LaRocca
Jimmy Allard Co
2d half (1-4)
Dorothy Taylor
Jimmy Allard Co
(Oue to fill)

Interstate

AMARILLO
(29-30)
(Same bill plays Wichita Falls, 31-1; Seminole, 2-3)
Bob & M DuPont
Mike Ames
W W McGinty
Thos J Ryan Co
Parisian Art
ATLANTA, GA.
Georgia (29)
The Agemos
Hewitt & Hall
Anger & Fair
Ben Turpin
Rigoletto Bros
AUSTIN, TEX.
Hancock's O. H.
1st half (29-31)
(Same bill plays Waco, 2d half)
Lester Irving 3
Co Eds
Roscoe Ails Co
(Two to fill)
DALLAS, TEX.
Majestic (29)
Ray Vaughn
Ethel Davis
Side Kicks
(Two to fill)
ENID, OKLA.
Aztec (29)
Rodrigo & Lila Or
(Two to fill)
FT. WORTH, TEX.
Majestic (29)
Rasso Co
Ruth Muse
Fulton & Parker
Ward & Van
James J Jeffries
GALVEST'N, TEX.
Majestic (29-30)
(Same bill plays Lake Charles, 31-1; Beaumont, 2-3)
Frank Viola Co
Irving & Chaney
Senna & Dean
Nick Lucas
F Ross & Duross
HOUSTON, TEX.
Mertini (29)
Three Worcesters
Kohn & Depinto
James Coughlin Co
Demarest & Deland
(One to fill)
L'LE ROCK, ARK.
Majestic
1st half (29-31)
Australian Waltes
Armstr'g & Blond'l
Buster & Midgets
2d half (1-4)
Dare & Wahl
Mack & Thrasn
(One to fill)
NEW ORLEANS
Orpheum (29)
Bury's Dog Stars
Raines & Avey
F X Bushman Jr
Texas Comedy 4
Orville Stamm Co
OKLAHOMA CITY
Orpheum (29)
Lomas Tr
Francis & Wally
Noree
Bob Murphy
Gallerini Sis
SAN ANTONIO
Majestic (29)
Eddie Pardo Unit
TULSA, OKLA.
Orpheum (29)
Aerial DeGroffs
O'Connor & Vaughn
Labelle Pola
Hurst & Vogt
Wedding Gown
WICHITA, KAN.
Majestic
1st half (29-31)
Rodrigo & Lila Or
(Two to fill)
2d half (1-4)
Nelson Family
(Two to fill)

Association

BL'MINGT'N, ILL.
Majestic
1st half (29-31)
Peter the Great
F'ster F'gen & Cox
Dance Rhapsodies
2d half (1-3)
Fred Hughes
A & F Stedman
Lottie Mayer Co
C'D'R R'PIDS, IA.
Iowa
1st half (29-31)
F Evers & Gretta
Lauren & LaDare
Leon Navarra
Les Gail Ens
(One to fill)
2d half (1-3)
4 Husbands
2d half (25-28)
Gilbert & French
Leslie & V'nd'rg'ft
P Remos' Midgets
(Two to fill)
CHAMPAIGN, ILL.
Orpheum
1st half (29-31)
That Charm 4
2d half (1-3)
That Charm 4
2d half (25-28)
Garcia Mex Bd
Ann Garrison 3
Evans & Mayer
CHICAGO, ILL.
Belmont
1st half (29-31)
Eton 4
Garcia Marimba Bd
(Three to fill)
2d half (1-3)
4 Rubini Sis
Senna & Weber
5 Mounters
(Two to fill)
Englewood
1st half (29-31)
4 Rubini Sis
Senna & Weber
5 Mounters
(Two to fill)
Riviera (28)
Marshall & LaRue
Harvey
Val Harris Co
Hall & Dexter
Julian Hall Bd
DAVENPORT, IA.
Capitol
1st half (29-31)
Leslie & V'nd'rg'ft
Byron & Willis
Uph'm Whitney R'v
H & F Usher
Rene Riano Co
2d half (1-3)
Monroe & Grant
Jay Velie
Graduates
Everett Sanderson
Lou Cameron
2d half (25-28)
Moss & Manning
Tom McAuliffe Co
Cervo & Moro
(Two to fill)
DECATUR, ILL.
Lincoln Square
1st half (29-31)
Fred Hughes
A & F Stedman
Lottie Mayer Co
2d half (1-3)
Peter the Great
Fost'r Fag'n & Cox
Dance Rhapsodies
DES MOINES, IA.
Orpheum
1st half (29-31)
Monroe & Grant
Jay Velie
Morley & Anger
Everett Sanderson
Lou Cameron Co
2d half (1-3)
Byron & Willis
Uph'm Whitney R'v
H & F Usher
Rene Riano Co
(One to fill)
2d half (25-28)
Jimmy Dunn
Val Harris Co
Music Art Rev
Florie Lavere Co
Bee Hee & R'by'tte
Tabor & Green
EV'NSVILLE, IND.
Grand
1st half (29-31)
Don Humbert
Vanishing Maid
Hunter & Percival
Jean Fuller D'c'rs
(One to fill)
2d half (1-3)
Frank Conville
Varsity 8
R'ct'r Ch'd'n & G
Kane & Ellis
(One to fill)
2d half (25-28)
Battery to Bronx
Franklyn D'Amore
Parke Sis & H'rvey
Bob Hope Co
(One to fill)
GALESBURG, ILL.
Orpheum
1st half (29-31)
Duncan's Collies
Frankel & Dunlevy
Girl Wanted
2d half (1-3)
Maidie & Ray
Klein Bros
Charloe & Co
JOLIET, ILL.
Rialto
1st half (29-31)
Ates & Darling
(Two to fill)
2d half (1-3)
Joe Daly
H Lewis & Co-Eds
The Briants
KANS. CITY, MO.
Mainstreet (28)
Louisville Loons
Herbert Clifton
Tom McAuliffe
Chas Slim Timblin
Bob Albright Co
MADISON, WIS.
Orpheum
1st half (29-31)
Ship Ahoy
Gene Greene
Franklyn D'Amore
(Two to fill)
2d half (1-3)
Gilbert & French
Teller Sis & Ackl'd
Clara Howard
Illinois State Bd
(One to fill)
2d half (25-28)
Sam Mann Co
Kane & Ellis
Stewart & Olive
(Two to fill)
MILW'KEE, WIS.
Riverside (28)
Claude DeCar Co
Hollingsworth & C
Bennington's Bd
Ernest Hiatt
(Three to fill)
PEORIA, ILL.
Palace
1st half (29-31)
Orig Honey Boys
Loe Lee & Louise
Ch'mberl'n & Earle
(Two to fill)
2d half (1-3)
Duncan's Collies
Madeline
Girl Wanted
Frankel & Dunlevy
(One to fill)
QUINCY, ILL.
Washington
1st half (29-31)
Maidie & Ray
Klein Bros
Charloe Co
ROCKFORD, ILL.
Palace
1st half (29-31)
Gilbert & French
Teller Sis & Ackl'd
Clara Howard
Illinois State Bd
(One to fill)
2d half (1-3)
Ship Ahoy
Gene Greene
Franklyn D'Amore
(Two to fill)
2d half (25-28)
Lee Gale Ens
Scott Saunders
The Meyakos
Brooks & Ross
Larimer & Hudson
SIOUX CITY, IA.
Orpheum
1st half (29-31)
Beehee & Rubyette
Music Art Rev
Morton & Stout
Lubin Larry & A
(One to fill)
2d half (1-3)
F Evers & Gretta
Leslie & V'nd'rg'ft
Morley & Anger
H & F Seamon
Royal Gascoignes
2d half (25-28)
4 Husbands
SO. BEND, IND.
Palace
1st half (29-31)
P Remos & Midgets
Stewart & Olive
H & N Leary
Frank Conville
Joe Daley & Co-Eds
2d half (1-3)
Bob Hope Co
Evans & Mayer
Rastelli Co
(Two to fill)
2d half (25-28)
Ruth Warren Co
Ernest Hiatt
Brown & McGraw
Marshall & Le Rue
(One to fill)
SPRINGF'LD, ILL.
Orpheum
1st half (29-31)
Bob Hope Co
Rastelli Co
Evans & Mayer
Shaw & Carroll R'v
(One to fill)
2d half (1-3)
Stewart & Olive
Don Humbert
Vanishing Maid
Hunter & Percival
Jean Fuller D'nc'rs
2d half (25-28)
Roy Cummings
Master Jay Ward
H & F Usher
Byron & Willis
Varsity 8
ST. JOSEPH, MO.
Electric
1st half (29-31)
Hungaria Tr
Spence & True
(Two to fill)
2d half (1-3)
F'ld'r H'rriett & H
Hadji Ali
(Two to fill)
ST. LOUIS, MO.
Grand (29)
Cook & Oatman
Battery to Bronx
Lazier Worth
(Four to fill)
ST. PAUL, MINN.
Palace-Orpheum
1st half (29-31)
4 Husbands
2d half (1-3)
Beehee & Rubyette
Music Art Rev
Morton & Stout
Lubin Larry & A
(One to fill)
2d half (25-28)
Bennington & Co
Bert Hanlon
Allen & Canfield
Vale & Clare
(One to fill)
T'RE HU'TE, IND.
Indiana
1st half (29-31)
Briants
Medley & Dupree
Varsity 8
(Two to fill)
2d half (1-3)
Lawrence Brady
Shaw & Carroll R'v
(Three to fill)
TOPEKA, KAN.
Orpheum
1st half (29-31)
Chas F Semon
Nelson Family
(One to fill)
2d half (1-3)
Spence & True
Hungaria Tr
(One to fill)
WAUKEGAN, ILL.
Genesee
2d half (1-3)
Orig Honey Boys
Ch'mb'rl'n & Earle
(One to fill)

Pantages

NEWARK, N. J.
Newark (29)
Gossips of 1928
BUFFALO, N. Y.
Century (29)
Jimmie Rooney 3
Bill Bence Co
Cantor Rosenblatt
Cuckoo
(One to fill)
NIAGARA FALLS
Strand (29)
Posing Act
Pat & J Lavella
Gordon Bd
(Two to fill)
TORONTO, CAN.
Pantages (29)
Ed Lavine
Reo Rich
Arthur & Browne
Howard & Norwood
Imp Welsh Singers
HAMILTON, CAN.
Pantages (29)
4 Kemmys
Shannon & Cerlos
Chas & LaTour
Ward & Raymond
J Flynn Minstrels
TOLEDO, O.
Pantages (29)
Gilded Cage
Marty & Nancy
Dan Coleman Co
Trout & Heff
Waite's Family
INDIANAPOLIS
Lyric (29)
Jewell's Manikins
Moro & Pedro
Nite Owls
Ross & Costello
Silver Toes
MINNEAPOLIS
Pantages (29)
Heller & Lorraine
Ray & Stone
Jack Russell
Mack & Stanton
6 Maxellos
REGINA, CAN.
Capitol
1st half (29-31)
(Same bill plays Edmonton 2d half)
Lottie Atherton
Reddy & Hyman
Orren Drew
Telask & Dean
Flashes of Art
TACOMA, WASH.
Pantages (29)
Mitkus 2
Elsa Stralia
Silks & Satins
Ferris & Ellis
Flapper Freshies
PORTLAND, ORE.
Pantages (29)
Dashington's Co
Franz Meisel
Jean Barries
Hickman Bros
Phil Phillips Bd
SAN FRANCISCO
Pantages (29)
Stanley Bros & A
4 Caddies
Niblo & Spencer
Dixon & Morelli
Revue Unusual
LOS ANGELES
Pantages (29)
Aalbu Sis & Carter
Jack & Sol Freed
De Toregos
Brady & Mahoney
E Turnham Bd
SAN DIEGO, CAL.
Pantages (29)
Marcel & LaSource
Tom Kelly
Harry Hayden Co
Scott Bros & V
Fantasy Rev
L'G BEACH, CAL.
Pantages (29)
Kramer & Pauline
Jean de Rimanoczy
Alton & Wilson
Harry Cooper Co
SALT LAKE CITY
Pantages (29)
Mazie Lunette
Morris & Ward
Solis Bros & Singer
Gehan & Garrettson
(One to fill)
LOGAN, UTAH
Pantages
1st half (29-31)
(Same bill plays Ogden 2d half)

HOWARD SLOAT
BONDS FOR INVESTMENT
A. B. Leach & Co., Inc., 57 William St., N. Y.

J Elliotts Co-eds
Britt Wood
Freak Show
CALGARY, CAN.
Pantages (29)
Maxine & Bobby
Ed Selwyn
Masters & GraceRv
McCall & Keller
Heras & Wallace
SPOKANE, WASH.
Pantages (29)
Marie Racko Co
Kharum
Marcus Sis & C
Krugel & Robles
Delerio & Moreno
SEATTLE, WASH.
Pantages (29)
Bicknell
Miller & Peterson
Versatile Steppers
Harry Rappi
Flo Micareme Co
VANCOUVER, B.C.
Pantages (29)
Broken Toys
Art Gillham
Emil Knoff Bro
Edith Yorke
Rogers Rev
Burns & West
Alexandria & Olsen
OMAHA, NEB.
Pantages (29)
Richard Vintour
Sterling Saxo 4
Joe Bernard
Erma Powell
(One to fill)
KANSAS CITY
Pantages (29)
3 Olympians
Foley Kids
Telephone Troubles
Bigson Herbert
Gray Family
MEMPHIS, TENN.
**Pantages (29

Chatter in New York

The youngest student ever in Morgan Park Military Academy is Albert Weinberg, 8, son of Billy Weinberg, the booker. He holds another record by being in fifth grade at his age. Officers almost pass out when Bert salutes in full uniform.

Critics are engaged in their annual protest against the manner in which press agents quote them in ads. Elimination of a few words to make a notice read more favorable is still common practice, despite the annual squawks.

Sam Zolotow, the Times legit data compilator, was the hero of a "profile" sketch in the New Yorker by Alexander Woollcott. Quite an honor, Zem!

Alice Boulden of "Hold Everything," and Eddie Ward, pianist of the Yacht Club Boys, are thinking of each other. Arthur Gordoni, the m. c., spilled the news and Ward gave out his new ditty, "Beautiful Lady," dedicated to the blonde songstress.

The useless sex made merry last week at a black-and-tan drag at the Savoy ballroom in Harlem. The wise mob goes for this one regularly. It's an Arabian Nights' masque ball, rivaled only by a drag at Renaissance hall annually.

June Holbrook is back in New York after a world tour.

Marguerite White, dancer, has changed to Peggy as a front monicker.

Josie Intropodi, famous actress of another day, relives on the stage in her daughter who is lead in "The Trial of Mary Dugan."

The vode team of Shaw and Lee have adopted a baby girl.

Dorothy Worthington of the New York World has taken over the old Henry Ward Beecher house on Columbia Heights, Brooklyn. As a side line she is running the place as a retreat for writers and artists.

Alice Foote MacDougal is reported selling her chain of atmospheric and effeminate tea rooms to a New York syndicate.

Entertaining friends in a restaurant at Minden, Neb., Louis Pinkham, former sword swallower, completely downed a knife by accident. It was extracted at the hospital by operation. Pinkham felt relieved.

They're gagging about Mrs. Anne U. Stillman's permanent picture in her new "Panorama" weekly which she's bankrolling. As style expert, Mrs. S. has her full-length likeness in as a standing feature.

Mrs. Gerson has on display in her Times Square fudge shop a convenience she labels "for better appreciation of modern movies." It's a pair of ear-muffs.

Abe Adler, son of the late Jacob P., eminent Yiddish actor-manager, is doing publicity for George Jessel's "War Song," ballyhooing the Yiddish trade.

Walt K. Hill, p. a. for Vitaphone pictures, had his membership fee for the A. M. P. A. returned to him because he had not been in the publicity racket long enough. Walter's only in the racket for 20 years.

Four Notre Dame university men on Broadway: James Dwyer, who writes Vitaphone publicity; Lou Smith, Mary Pickford's representative; Walter O'Keefe and Charlie Butterworth, now in "Good Boy."

John Cohen of the "Sun" had lunch at the Motion Picture Club and found nothing to criticize.

Warren Nolan of United Artists is preparing a vitriolic essay on press agents.

Dennis King is hunting foxes with the Millbrook Hounds in Dutchess County, as a variant from high C's.

Brona Boris quit "Hold Everything" to go on road with "Rosalie."

Caryl Bergman stepped into Marilyn Miller's role last Saturday matinee on thirty minutes notice.

Al Siegel, piano playing husband of Bee Palmer, is now appearing solitaire in vaud with Antonio and Nina DeMarco.

"Pop" Cameron of Cameron Family has a discolored eye, and some one asked him how it happened. "My boy gave it to me trying to get a laugh at the Hipp last week," Pop explained!

Among Sophie Tucker's recent back-stage visitors, record Lord Melchett, of London.

The best number of the political Movietone broadcast in the Square, both from audience reaction and general opinion, is Willard Mack's speech in Al Smith's behalf. Three moments in the playwright's talk invariably elicit considerable applause.

The Graf Zeppelin broke down in the Palace theatre lobby. That is, the miniature model installed shortly after the original's arrival went on the blink. "Lilac Times" similar ballyhoo in front of the Central still running.

Bobbe Arnst squawked to the Post Office some letters were coming into her that she didn't care for. Dirty letters.

Russell Crouse, the Post's columnist who thinks he's acting in "The Gentlemen of the Press," is going to press the acting end by playing the same role for Paramount, in its talker reproduction of that play.

A chorus girl said she had been working steady for four years. Asked where, the damsel answered: "Rehearsing at Bryant Hall."

Mark Hellinger dragged himself back from Paris last week, loaded up with a cane, spats, monocle and adenoids. He looks natural but is still tired of it all.

Dick Dix slipped onto Broadway quietly last week.

Percy Burton, the English playwright, attracted by the talker movement, is in New York with a couple of trunks full of scripts.

The team of Hyde and Burrill is really Mr. and Mrs. Herman Hyde, and Sally Burrill is homesick for London.

Ruth Garland gets her pictures in the papers. Her husband happens to be Robert Sparks, press agent for "This Thing Called Love."

Florence Moore started as a department store cash girl. She lost her job when the floor-walker caught her doing what is now known as the blackbottom behind a counter.

Because Jack Curtis knew Vina Delmar, when she was a tot, the author of "Bad Girl," is expected soon to have a vode date.

Arcady Boytler, German film actor, has a wife who looks like a twin of Pola Negri. Carroll Pierce, demon publicity agent of the Palace theatre, wonders whether the Smith College girls are for Hoover. Or if they will use the Hoover adding machines to count the Smith vote. Take your choice of those terribles—both are Carroll's—damn him.

Moana Gale, who won Sammy Goldwyn's contest for the girl who best suited Vilma Banky's "Two Lovers" costumes has obtained a job with the "Vanities" on the strength of her publicity.

Fred Sykes now on the World.

Martha Drieblatt is off the Telegraph, of her own volition, if "volition" isn't dirty.

Eddie Peabody introduced a novelty Sunday night at the Paramount when the new m. c. came out into the jammed theatre lobby he entertained the waiting standees with a medley of pop ditties on his banjo.

Arthur Brilliant is manager of the Colony, New York.

Regular medicine shows with honest to goodness redskins, tom toms nd magic show ballyhoo have begun to appear around Gotham. One of hem makes regular stands Saturday nights near the street market along Second avenue in the Yorkville district. It is on a motor truck and is labelled "Iroquois Indian Remedies Co." Another has been noted in the tenement districts about San Juan hill, 10th avenue above 59th street. Wagon is labeled "Famous Indian Herb Co."

T. Joe Cahill, chuck wagon boss of the Rodeo at Madison Square Garden, chucked a free chuck last nite (Tuesday midnite) to the newspaper bunch.

The WMSG announcer ballyhooed on the air that Herbert Hoover drew an over-capacity attendance of 26,000 in Madison Square Garden and that 100,000 more were storming the gates. According to Times Square eye-witnesses, 8th avenue around the Garden was no more obstructed than the boardwalks of New York usually are, and that capacity did not obtain within. Judging by the Square's visitors, the Long Island peasants, Kluzers, etc., comprised the majority of the attendance.

Boarding School Play

Arthur Hopkins' second production of the season, "These Days," written by Ruth Clugston, newcomer, has to do with a girl's boarding school. It is frank on the subject of "crushes" and boarding school atmosphere.

Chorus Boys' Financier

A funny angle of the Broadway show stuff is the chap, bearing every mark of mendicancy, who goes the rounds back-stage during intermissions. He makes loans to the chorus boys, chronically strapped. While grabbing off big usury he is swamped with customers from the ranks of the male merries. His big pull is that he will always come to the rescue of the lads in desperate situations, for which reasons the boys stick to him. They are glad when flush to kick in a hefty margin for the favor.

STRANGE BEDFELLOWS

Sigma Chi chapter at Columbia has the former Kip Rhinelander abode on Riverside drive as its fraternity house. The boys claim they've spent most of fall trying to train the mice to speak.

Vic Shapiro's Numbers

Vic Shapiro is broadcasting his home removal to 162 West 54th street, apt. 1401; phone, Circle 5825. That's the Carnegie Plaza.

Vic doesn't say where he moved from or whether by request, but anything with Carnegie in it sounds like the money.

Louella's Daughter Set

Graduated from Wellesly College last June, Harriet Parsons, daughter of Louella Parsons, picture editor of the Universal News service, is now a full fledged scenarist on the M-G-M lot at Culver City, earning $75 a week.

The young lady was brought to the Coast by her mother last summer. After the latter did considerable studio canvassing, it is said, the daughter found herself on the M-G-M payroll. Out at the studio they say the 18-year-old girl is going to make a screen treatment of an important stage play soon. That is rather a record for a novice in the picture business. As a rule it takes considerable experience in other branches of scenario preparation before a screen treatment is given to a writer.

M-G-M has a number of "ghost" writers on the payroll whose names never appear on the screen, it is reported.

Installment Reviewing

Russel (Buck and Wing) Crouse, New York "Evening Post" columnist, who has an Equity card and everything and thinks he's a regular legit because of his eight-line role in "Gentlemen of the Press," is the champ dasher in-and-outer at first nights. Crouse comes in at premieres with his wife, Alison Smith, the "Morning World" reviewer, stays until 9:30, when he dashes back to his public at the 48th St. and returns just about in time for the final curtain.

Crouse to date has seen 17 premiere first-acts and 11 finals.

Talkers and Dress

Girls from legit who have been doing odd jobs in eastern produced talker shorts are complaining about the dress problem.

There is no fashion advisor who knows photographic values of designs beyond the simple stage of red and white impracticality. The girls sometimes have to lug an entire wardrobe to the studios in order to have one costume selected.

The girls have to learn for themselves that brilliants get too much light and that stripes are not slenderizing. The make-up men in the various shops have been filling in as hit or miss fashion advisors.

Erich's Rewards

Erich von Stroheim's recent campaign among the local sobbies bore luscious fruit when "The Wedding March" provoked unanimous personal raves among the scribbling girl-friends.

Erich had the gals hooked on his recent visit by discoursing on the amorous possibilities of his interviewers. He gave every caller an O. K. and made stauncher friends than vanity cases, bon bons or scotch have ever achieved.

The system is simple enough to be copied by any Hollywood guests courting newspaper support.

Australian Drops In

Frank E. Hansen, exploitation director for the Union Theatres (chain) Australia, looked New York and its theatre promotion methods over for two weeks. He'll give the Coast another look and then get home (Sydney) at Xmas time, when it's red hot on the under side.

Hensen was sent in over here by Eric Gorrick, dramatic editor of Society in Sydney and Variety's Australian correspondent for several years. About three years ago Gorrick wrote to ask what was the prospect of picking up a good newspaper job in New York. He wanted to hop over. 6,000 miles! And Munsey then making two go into one every other week! Eric got a letter back and he's still in Sydney where he stands as high as he would have stood low so far away from the home lot.

Poinciana Not Opening

The Royal Poinciana, pioneer hotel in Palm Beach and the stamping grounds for the show mob that makes the annual winter migration to the Florida ace resort, will not open this year due to damages caused by the recent hurricane. Those who made reservations for this year before leaving for the north last season will be taken care of at the Breakers, operated by the same interests as the Ponce.

Osterman's Late Dinner

Broadway friends of Jack Osterman tendered him a bachelor party Monday night at the Astor, starting at midnight. It was one of those belated affairs, Jackie, a Broadway boulevadier of parts, married Mary Dolores Daly, showgirl with Ziegfeld's "Three Musketeers" last week.

The quiet ceremony was performed by Judge Louis Brodsky in the Municipal Building with Mrs. Katheryn Osterman and Clarence Cohen as attendants.

Objections to the marriage raised by Miss Daly's family were played up by the tabs with considerable publicity returns for Osterman, who is finishing up a Loew engagement around New York before going into a Shubert musical, and Miss Daly, who continues with the Ziegfeld operetta.

Joy Joint Freezeouts

Broadway experts have been feeling a new cold-shoulder around the night-joints, due to the recent unfavorable editorializing campaign. The boys who write about the joy joints are being invited to lay off and thanks for no publicity in the spots where material used to be wide open.

"Too many news tips in columns" is given as the reason for the current freeze-out.

FILM HOUSE REVIEWS

(Continued from page 39)

turning. The m. c. effects those extra wide trousers while bounding around, and will bounce on this spot for six weeks. He may thereafter alternate with Ash between this house and the new Brooklyn Paramount. However, another story is that Peabody's Publix contract expires at the end of these six weeks. He figures to have a pleasant stay.

Best bit of showmanship connected with this week's bill hinges on Jess Crawford's playing of the theme song, "Varsity Girl," for next week's picture, "Varsity" (Par). This is accompanied by word slides backed by stills of Buddy Rogers and Mary Brian, who are in the feature. It's a break for the film and the music publisher, besides being among the few smart ideas developed for these supposed song fests in a house which never sings. A follow-up melody on the organ carried a kidding lyric on raccoon coats, strictly appropriate for the incoming film, but probably a published number. Mrs. Crawford joined for the finish, which was a ballad that didn't belong and couldn't follow the interest in the stills of the theme tune nor the smiles for the raccoon wording.

Weekly sound short has displaced the orchestra production. This week it is Fox Movietone's "The Honor System," with Clark and McCullough. Short was previously at the Gaiety, where they liked it less for $2 than here at pop prices. However, in neither house was anybody overcome with hysterics.

Newsreel went nine minutes, inclusive of a two-minute Technicolor style insert for Barbara Kent, Sally Eilers and Anita Page to display millinery screen credited to John Wanamaker. Actual news shots, five, were all Paramount. "Take Me Home" (Par) led a program that was 12 minutes over the regulation two hours.

Sunday business excellent and no press section any more on the Sabbath. See it Saturday or be yourself—"Usher, call me at 3.15." *Sid.*

COLONY

(WIRED)
(NEW YORK)

New York, Oct. 21.

Ballyhooed as "the first 100 per cent talker," "The Melody of Love" (U) drew business Sunday afternoon, probably supplemented by Ben Bernie, now a fixture at Universal's Broadway hangout, and working up a following among the alley's strollers.

"Melody of Love" (discussed in Variety of Oct. 17 on its West Coast release) is better on its lobby promises than in its screening. This is the hurry-up film rushed through with a sound apparatus borrowed from the Fox plant. A title run in connection with the screening, expressing Mr. Laemmle's appreciation of the Fox aid in making the subject, is not without its comedy angle.

Picture shows its catch-as-catch-can making. It has several good comedy bits, such as a dice game in the hold of a troopship interrupted by the sergeant, and a hokum squad drill with the same hard boiled soldier in charge. Story is just an excuse to string along a number of songs, mostly popular during the war, and it has war effects as a background. Songs register splendidly, but the talk is sometimes terrible.

Seeking to build up the sound side of the program, they offer one short of Barnum and Bailey, blackface pair in songs and talk. Main title does not specify the sound device as usual, but the subject apparently is Vitaphone No. 2556, "The Globe Trotters" (Vita made three with this pair). It's just a light, early spot number, the mammy songs of Bill Bailey being its strong point. Talk is vaudeville hoke and does not register well in the mechanicals. Both men dress in silk hats and frock coats and Barnum plays the banjo and 'cello, besides springing the gags as they are fed by Bailey. No sound maker has yet been able to time talk exchanges naturally and the laughs are mild because they sound canned.

Ben Bernie filled in 35 minutes with four band numbers, his own particular brand of joshing and a group of specialty people, two of them introduced as new. These are Mildred Roselle, a young singer and dancer, and Emogene Coca, even younger, ditto. Both girls did nicely, thanks more to Ben's persuasive introductory than to anything special in their style. Morris and Rapp, Bernie's dancing boy proteges, helped vastly, especially a kidding interlude between the leader and Morris, who has comedy possibilities. The Six Kolony Kittens tapped through two numbers, fresh from Mr. Wayburn's training, and still over anxious and a little scared.

Newsreel was straight International, 11 minutes of it. Some good shots of the Graf Zeppelin in the navy's Lakehurst hangar, with mob leaving all matches at the gate. Series of bits from the day's news, such as Princess Mary in Ireland, the Socialist candidate for president. A spirited record of Justinian winning the feature at the opening of Empire City track and series of inspiring views of U. S. submarines in maneuvers, climaxing with thrilling shots of destroyers at full speed through heavy seas.

There is in addition an animated cartoon short of the usual sort, the whole show running two hours and 20 minutes. *Rush.*

ROXY

(Wired)
(NEW YORK)

New York, Oct. 21.

Pretty fancy stage stuff at the cathedral this week, with the ecclesiastic touch featured in the "Cavalleria Rusticana" overture presentation. An impressive sacred flash has been developed from the Mascagni operatic motif. It's a colorful conception, transpiring on a plaza in front of a cathedral.

The other feature presentation is an "Autumn Leaves" ballet with Patricia Bowman and Nicholas Daks as the dancers, assisted by Alexandef Kotchetovsky, George Kiddon, Aaron Tamaroff and Kathryn Lu Eyles, the Roxy ballet corps and Russell E. Markert's 32 Roxyettes in the background. As the title implies, it's a seasonal interlude, cleverly developed and interpreted, particularly by the Columbine, Harlequin and Pierrot dancers.

The Markert Roxyettes figure in a snappy "Practice Hour" dance flash, showing, with more or less realism, how the gals limber up and then are paced through a couple of routines by a number leader. It brings into display the Markert style of precision stepping.

A silhouette, featuring Rose and Arthur Boylan, is the prolog to "Me, Gangster," a not overly strong Fox program feature. The silhouette makes use of the "Sidewalks of New York" motif, topped off by a highway robbery with a silhouetted huge hand descending from above to signify the grip of the law as the prolog fade-out into the picture.

The news reel (silent) employs what may or may not be a new sound effect to lend mob reality to scenes such as those of Smith's presidential ballyhoo, the British Queens' review of English troops and New York's tumultuous greeting to Dr. Hugo Eckener, the commander of the Zep. It almost approaches a Movietone sound effect for realism. Probably a mechanical backstage gadget for the re-enaction of crowd noises, cheers, swelling rumble of mob voices, dull roars of crowds, etc., this mechanical contrivance sound idea is further developed with a realistic airplane motor, swishing of water waves, etc., in the current news reel, although these latter are no novelty embellishment for the Broadway picture fans.

The Movietone reel is reviewed in detail elsewhere, as a combination of the shorts shown here and at the Strand. *Abel.*

Stories by Jack Conway

From 1920, onward, Jack Conway wrote a series of stories appearing in Variety. Mostly the stories dealt with baseball and prize fights, players and pugs. In them, Jack, writing in the first person and letter form to a mythical "Chick," was the manager of the ball team or of a fighter Jack named Tomato.

This series, without sequence, since there was no continuity to the different articles, will be reprinted weekly for several months.

The first, below, appeared in Variety of December 17, 1920. Each story will carry its original single column head.

CON'S LOVE FRIENDSHIP DEAL GUMS THE WORKS

All Has Gone Wrong Since Cuthbert's Wife Joined Out

By JACK CONWAY

Rome, N. Y., Dec. 13.

Dear Chick:

Balzac was right when he said love and friendship was apple sauce. Ever since Cuthbert's wife joined us out, things have been breakin' tougher and tougher.

I told you about that fighter I grabbed. Well, I thought it would be a great idea to stick him in the act and see if we couldn't take the nut off for the hot meat he surrounds daily.

CON

I suggested to the manager here that he might bill my porcupine and let him offer to forfeit a hundred berries if he didn't stop any of the local pugs within five rounds. The local manager thought it was great stuff and slipped it to the daily in this burg and they ate it up.

Everything was rosey up to Wednesday night. I had it framed with the spot-light guy to shine the light in the eyes of "Tomato's" opponents. This blinded them and my sockologist would then bury that right wham of his on the end of their chins and they kept floppin' all week.

Wednesday night the spot-light bird sticks me up for dough and I told him to hold his horses, that I would pay him off at the end of the date. He didn't look tickled, but I never dreamt that the beef was goin' to wind up the way it did.

A local lightweight called Stockings Kilroy jumped on the stage after I had made the usual announcement that "Tomato" would stop any 135-pounder in the vicinity or forfeit a hundred bucks. This bird looked tough, but I wasn't worryin' none, for I knew that my pork and beaner had his odds with the lighting effect and everything.

The slab was packed to the doors with a mob of rooters all pulling for Stockings to knock my pug's brains out. They stripped down back stage and got busy. Stockings showed a nice left jab and seemed to know his right hand from his left, which is more than a lot of these so-called box fighters do.

I had arranged with the spot-light guy that when I pulled a handkerchief out of my kick he was to put the spot on the other pug and Tomato was to let his right go from the floor.

I let the thing go a round, fer my battler didn't seem to be in any danger, and I wanted to give the clever kickers a run for their jack.

At the middle of the third round I flashed the handkerchief and yelled for Tomato to pop. Can you imagine my feelings when the sap in the gallery turns the light on my egg plant and Stockings slams Tomato on the jaw, knockin' him as cold as one of Campbell's slabs.

I was goin' to take a desperate chance and throw water on him, but the wolves was almost on the stage and I figured I would have to run for the railroad station if I tried it.

Well, to make a serial shorter, I had to hock my hoople to make good the hundred bucks, for I had promised the manager that I would take all the risk if he would put Tomato in.

I haven't lost faith in my battler, but I have in human nature, for I just discovered that the spot-light guy is Stockings' brother.

Your old pal,

Con.

DRIVER APOLOGIZED

Miss Rhault Then Withdrew Larceny Complaint

After he had apologized to Lauriette Rhault, 209 West 87th street, hostess, Jacob Newberg, 26, taxi chauffeur, 1611 Nelson avenue, Bronx, was released by Magistrate Silberman in West Side Court.

Newberg was arrested by Detective Townsend of headquarters after the young woman had reported that Newberg had taken her two suitcases containing costumes and wearing apparel and checked them at the Hotel Endicott, refusing to give her the checks.

She said she engaged Newberg's taxi at Liberty street and asked to be driven to an address in West 84th street. When arriving there she had but $1, while the meter read $2.40. She told this to Newberg, but he insisted on his fare.

They went to the Endicott, where she called friends, but failed to receive an answer. It was then she said Newberg took her bags and placed them in the check room and announced she could get them back when paying the remaining $1.40.

Newberg, at first charged with larceny, explained he had no idea of keeping the baggage and said he thought he was within his rights in checking the bags.

Seaside Beaut Secured Loan on Car; Arrested

Said to have been the popular beauty of Gerritsen's Beach, Sheepshead Bay, for three years, Mabel Boehle, 20, phone operator, of 104 Hyman Court, Brooklyn, in West Side Court before Magistrate Silbermann on the charge of grand larceny was held in $1,000 bail for the Grand Jury. Bail was furnished.

During the court proceedings, the former popular beauty chewed her fingernails with nervousness. She was arrested by Detective Frank Harkins of the West 47th street station, charged with swindling finance companies. The complainant, Harry Shelsy, treasurer of the Hood Commercial Corporation, 1775 Broadway, testified that she had obtained a loan of $925 on an auto that she is alleged to have stated was free and clear. Shelsey stated that the car was not clear of loans that had been taken out on it.

Edward V. Broderick, attorney, of 29 Broadway, cross-examined Shelsy and elicited that despite a fee paid by Miss Boehle for investigation purposes they gave her the loan. Broderick scored the methods of the finance companies when he made the usual motion to the court for a dismissal.

Man-Wife's Income Tax

Washington, Oct. 23.

Man and wife when engaged in business together may file separate returns for income tax purposes the board of tax appeals has ruled.

Attorneys here believe ruling is broad enough to cover professionals working together.

Decision was handed down in the case of Charles Brown vs. Commissioner of Internal Revenue. Docket numbers 27780, 31428, Board of Tax Appeals.

Noisy Taxis

As a result of complaints received by Captain Edward Lennon, West 47th street station, from residents in the vicinity of Ziegfeld theatre relative to chauffeurs blowing their horns incessantly almost nightly, Policeman Dunston was assigned to make an investigation.

After standing near the theatre for two nights as the show was breaking, the noise made by taxicab chauffeurs was so terrific the cop served a dozen summonses on hackmen. Most of them pleaded guilty and were fined $2 each.

Free Tea Reading

New restaurant stunt being tried out in Brooklyn. Tea room using the Personal Colums of the dailies to announce free reading of your fortune in the tea leaves.

The rhyme in ad reads thusly:

A dainty lunch, a cup of tea,
Your future told that you may see
Your fortune in the grounds of tea,
Gifted readers will read your tea cup free.

Crowds are falling for this stuff.

Slot Machines Bring Storekeepers to Court

Hardly a week goes by that detectives under Deputy Chief Inspector James S. Bolan fail to bring to West Side Court a dozen possessors of slot machines. Invariably the magistrates hold the defendants for trial in Special Sessions. The defendants are chaged with having a gambling device in the store.

The sleuth testifies playing the machine and getting slugs in return. These are cashed for merchandise. The machine is seized by the police and the tradesmen arrested. Not only are adults gypped but numerous complaints have been received by parents of school children being victimized out of their nickels.

Storekeepers are chary about placing them in their stores. But when they are told by the owner of the machine that their share of the income is 50 per cent, they take the chance.

A theatrical delicatessen dealer was amazed to learn from some friends that the machine was a gambling device and that he was subject to arrest.

"Why," said the sandwich dealer, "the agent of the machine concern offered to leave $50 with me for my bail in the event that I was arrested. He said, 'Take this 50 dollars if you fear that you are going to be arrested. This will be your bail.'"

Many of these machines are parked in stores on 8th avenue. Tradesmen of every kind have fallen for the chatter of the loquacious agent of the slot machines.

Eugene Scheer, 42, restaurant owner, of 701 West 189th street, with a store at 106 West 71st street, was arraigned before Magistrate Jesse Silbermann charged with having a slot machine in his premises. He was arrested by detective David Smith of Bolan's staff and held in $50 bail for further examination.

Westport's 2 Sensations; Bill Hart's Sister in One

Westport, Conn., Oct. 23.

This little town completely revolutionized in the last few years by the coming of many actors and artists to make their home here had at least two vivid experiences this week occasioned through the profession, that set the place on its ear.

If picture fans think that William S. Hart, idol Western two-gun man, is good on the aim, they should see his sister, Mrs. Frances Hart-Bierck, who lives here in this same town where her brother makes his eastern home. Mrs. Bierck heard someone breaking into the ground floor of her home, located in a sparsely settled section of town. After calling police she set out to perhaps catch the intruder herself. She fired a shot with her revolver just as a policeman drove into the estate. The bullet whizzed past the officer, missing him by but a scanty few feet.

The second shock came when the board of selectmen went into consultation to see whether or not they would permit Virginia Mortimer, show girl and model for Artist Everett Shinn's "nude pastel," which was barred from the local Y. M. C. A. as "indecent," ever to come to Westport again. The town fathers decided that the story which the New York Mirror printed that they had banned the girl from Westport was "ridiculous." Someone in the village hall offered the information that it might have been one of "them there press stunts."

Nevertheless Westport is becoming more sophisticated. The latest is the Westport Theatre Guild, which will present plays. Roy Atwell, actor, has been engaged as director.

Greenwich Village

By LEW NEY

There is a feeling among thousands of young free spirits and creative artists all over America that they need the Village and that the Village needs them. Somewhere or somehow they have read or heard about this queer quarter around Washington Square; deeply and expectantly they sense that here they shall find atmosphere and kinspirits.

When these eager ones arrive they are mostly lured to the same commercialized tearooms and restaurants that exist for the slummer. Many linger on for days and weeks without meeting any one who matters in their idealistic scheme of things. They eventually leave, disgusted and disillusioned.

Tobacco's Early Start

Two hundred and fifty years ago the Dutch planted tobacco hereabouts. The Washington Square was then a swamp in which Minetta Waters wiggled its way in and out. The Indians were spirited away by "rum and warfare." The adventurous Dutch settlers called this section Bossen Bouwerie, meaning the farm in the woods.

The English occupation, beginning in 1664, brought about early changes. Tobacco had probably exhausted the scant though fertile top soil. The large Dutch plantation was divided into several estates which became the property of those who had the power to get them. Bossen Bouwerie became Green Wich, meaning Green Village and pronounced Grinnich. Redundantly it soon developed into Greenwich Village.

Lanes and Streets

Epidemics of yellow fever came to New York continually. Gradually its alarmed citizens developed the habit of finding refuge on the uncongested and nearby estates in Greenwich Village, mostly immune from the scourge.

The last great exodus from New York had occurred in 1822. At that time the population numbered 135,000, and 125,000 moved north of Canal Street over night.

The chance thoroughfares of that day and night and those established earlier became our streets and avenues and courts and places and lanes of today. The city planners could not move hundreds of well-built houses to fit their scheme for an orderly layout.

And thus we have to this day scores of short streets running in all directions. A few turn at odd angles, one at a right angle and another ends in a fork. No wonder, then, that it is so difficult to find yourself in Greenwich Village.

Hallowe'en

Next Friday night Hallowe'en is anticipated by the first Village ball of the season at Webster Hall. It is Eggplant Arens semi-annual affair with costumes or evening dress obligatory.

Mrs. Jerome Cook has settled in her remodeled stable on Morton Street to be near her temperamental tenants, if any.

For two years Gabriel Vincent, headwaiter of the Lafayette, had hidden a growing melancholy caused by the death of two brothers. Vincent ended it all last week in the Fairview Cemetery, in New Jersey, when his brothers were buried.

The typhoid epidemic of the past month, confined to the northwest corner of the Village, has developed over 50 cases, four of them fatal. Most of these have been traced to a "carrier," Frederick Moersch, now isolated in the Riverside Hospital.

3rd Party on Scene; Betty Randolph Absent

Greenwich, Conn., Oct. 23.

Wedding bells have failed again to ring for Betty Randolph. She was scheduled to be married here at a hotel at midnight last Wednesday to Captain Louis Van Leer Emberger, Philadelphia aviator. Everything was set but Betty, and the captain failed to appear.

One, Mercedes Sheldon, who claims to have claims on the husband-elect, is credited with nipping Miss Randolph's fifth marriage. Mercedes turned up here the first of week and soon after Betty and the aviator checked out of the hotel. Miss Sheldon stayed on until after the time for the wedding had passed.

SIR JOS. TELLS WHY HE WANTS PUBLICITY

To Help Variety Sell More Papers—Can Print His Picture, Too

Sir Joseph Ginsburg, the last of his race and refusing all dares to marry, stuttered into Variety's office to urge more publicity for himself.

"You can't shut off on me this way," said Sir Jos. "I've been only once in Variety in three months and my friends are disappointed. I'm a national character, the King of the Raido, me, The Great Sir Joseph Ginzburg."

Confidentially informed that he had an enemy on Variety's staff who tore up every story written about him for the paper, Sir Joseph heaved a couple of sighs.

"That makes me feel better," he said. "I thought it was professional jealousy by someone, and though I hate to mention his name, I suspected John McCormack, Jr.

"You fire that enemy of mine and it will help Variety," Sir Ginsberg continued. "He's an enemy of the paper, too, because when you don't print a story about me my friends don't buy the paper."

Sir Joe was told he's an awful bust as an amateur press agent. It seemed to hurt him. He claimed he did not want his name mentioned except as a spur for Variety's circulation. He disliked to see, said Sir Joe, Variety go on the fritz just because it didn't know enough to write something every week about the Great Sir Joseph Ginzburg.

Sir Joe's System

If his friends didn't buy the paper, how would they know whether it had anything about him, Sir Jos. was asked. Sir Joseph replied that when anything was in Variety about him, he phoned his friends to buy and read.

"That costs me nothing," added Sir Joe. "I use Mr. Willie's phone when Mrs. Willie is at the butcher's."

Sir Joseph started to figure on his fingers when asked how many friends he had with 25 cents to spend on him. As he held up his hands the same diamond ring flashed as it did some months ago. It had a fresh piece of garlic in it. Sir Joe explained that the old piece of garlic had grown dusty and the ring had been in storage over the summer.

"I know of seven people who would buy Variety if I told them to," said Sir Joseph after laboriously finishing his count. "That doesn't take in Mr. Willie either. Mr. Willie doesn't like some of the things Variety writes about his pal, the Great Sir Joseph Ginsberg, so I told him to buy but one paper and let Mr. Gene read it. See, that cheats you out of one sale rightaway.

Public Kept Waiting

"I'm a national character and the public wants to hear about me," Sir Joey repeated. "If you want to print my picture, that will be all right," and Sir Joe smiled, again exposing the gold tooth he is carrying around in case he goes broke. Sir Joseph had a picture. It was taken 15 years ago in San Francisco and there was a girl alongside of him in it. She was either trying to kiss or sock him.

Sir Joseph denied that was the wife he is alleged to have deserted in Frisco when she asked for something to eat between meals. "Don't say I ever was married," said Sir Joseph, "or I'll sue you and get some money that way. I'm never going to marry. I'm a national character and I won't split my rep with any woman."

Sir Joseph laughed off a question about the last of his race. "I should care over that," he said. "What has my race done for me? Did it give me any of these medals," retorted Sir Joseph pointing to the right lapel of his coat that was decorated with medals given him by admirers, mostly the Howards.

Accused of pinning on his Variety medal just before entering the office, Sir Jos. snirked a little as he asked "How did you know? I always take that off when passing the N. V. A."

Told he couldn't have any publicity this week, Sir Joseph immediately removed the medal, threatened to tell Mr. Willie and was still mumbling as he stuttered out.

A Night in a Yiddish Turkish Bath Where the Floor Show Never Stops

"Don't get excited, Sam, use control. . . . Ten vaudeville acts they say, all stars. . . . .

"Not in the water, you dope, that's no place for a gin flask. . . .

"You wanna go right away to the Music Hall? . . . You can't. . . Why can't you? Because it's a strict rule they won't allow nobody in the Music Hall unless you take a bath first. . . You don't believe me, ask the boy. Wait, I'll ask him: 'Say, boy, this is Libby's Baths, no? . . . We wanna go into the Music Hall. . . Oh, we gotta take a bath first!'

"They won't let us in before we get one of those white sheets, Sam. . . .

"These club chairs are comfortable. . . Your head hurts? I told you to lay off the poison in the last. . . . Don't get fidgety, Sam, you make me nervous. The show starts any minute now. . . . Goes on all night, Sam, until five in the morning. . .

"You think all those guys in white sheets makes it look like a meeting of the Ku Klux Klan? But the accent, Sam, the accent . . .

"Don't, Sam, don't holler at the man that way. . . No, of course not, that's the master of ceremonies. . . . Yeh, the fat little man who looks like he's gonna start crying all of a sudden. Maybe they owe him money. . . . Why does he wear a silk suit?

"The master of ceremonies has an accent? They wouldn't understand him here if he didn't, Sam. . . .

"There's the orchestra now, Sam. The guy with the fiddle is Kortch-Kortch-Kortchmaroff. . . . You don't have to sing, Sam, they have singers coming out later. . . Nice, peppy, Russian music. . . .

"Quick, Sam, whattsamatter! you got convulsions? Oh—heh—heh, you're laughing. . . . Ah, from the signs. . . . The one on the right. . . . 'Guests are respectfully requested not to go to sleep on the floor'—

"Don't be so rude, Sam. If the boys in the band wanna smoke cigar butts between numbers whose business is it? . . . Awright, Sam, don't take it to heart. . . . Of course I'm your pal. . . . Sure, sure you're a great guy and I'm your best pal. . . .

In Yiddish

"The show's starting, Sam. The m. c. is gonna introduce the first act. . . . Look, Sam, he's sore because the men in the band are holding a convention behind his back and arguing so loud he can't hear himself. . . .

"He was speaking in Yiddish Sam, and he asked the audience not to create any disturbances. . . . You feel undressed with only a sheet to cover you? Don't worry, Sam, this audience is strictly stag, no dames.

"Don't be so critical, Sam, what if the boys in the band work in their shirt-sleeves, should you hold it against them! They mean well. . . . So it's only a four-piece orchestra, Sam, but as long as they're enthusiastic. What they lack in volume they make up for in vehemence.

"Here comes Adolph King, Sam, the m. c. says to give him a hand. . . . No, don't cheer, it isn't necessary. You are showing too much exuberance, Sam. . . .

"Whattsamatter, you don't like A. K.'s songs about love, courtship and marriage? Don't forget he made them up himself. . . . Now that wasn't very kind, Sam, the boy may have hidden talent. . . .

"Dave Meyrowitz, Sam, is this guy's name. He's singing Yiddish. . . . It's a song claiming the Jews wrote the Encyclopedia Britannica. . . . I don't care either, Sam.

$2 Lambs

"Did you hear that, Sam, two Broadway stars the m. c. said.. . . You never heard of the Brown Sisters? . . . No, you're right, it's kinda hard to imagine a couple of stars coming down to entertain in a two-bit joint for a stag audience. . . . Guess you hit it, Sam, looks like a couple of Ely Sobel's $2 lambs strayed from the beaten path. . . .

"Don't be impatient, Sam. it's liable to get better . . . They save the best acts for the finish. . . .

"Hear, that? The m. c. says he's got an 'artiste' named Leonid Samatoff who got $2,000 a week on the stage in Russia. He's gonna put on a skit called 'A Night in a Barroom.'

"No, Sam, not very good. . . . I don't think he got $2,000 a week in Russia, either. There isn't that much coin in the whole Russian show business, Sam. . . . You wanna walk? . . . They got some more all star actors, Beni Feldman, Herbert Rosenbald, Max Goldin. . . Awright, Sam, don't burn, I'm going . . ."

BROADWAY GUIDE

(Changes Weekly)

For show people, as well as laymen, this Guide to general amusements in New York will be published weekly in response to repeated requests. It may serve the out-of-towner as a time-saver in selection.

PLAYS ON BROADWAY

Current Broadway legitimate attractions are completely listed and commented upon weekly in Variety under the heading: "Shows in New York and Comment."

In that department, both in the comment and the actual amount of the gross receipts of each show, will be found the necessary information as to the most successful plays, also the scale of admission charged.

NEW FEATURE PICTURES OF WEEK

Capitol—"While the City Sleeps" (Chaney) (sound).
Colony—"Melody of Love" (Universal's second talker) and Ben Bernie.
Paramount—"Take Me Home" (Daniels) and Eddie Peabody.
Rialto—D. W. Griffith's first Par sound, "The Battle of the Sexes"
Rivoli—Von Stroheim's "The Wedding March" (sound) (run).
Roxy—"Me, Gangster."
Strand—"Waterfront" (F. N. sound feature).

SPECIAL FEATURES WORTH SEEING

Al Jolson's "The Singing Fool" (Vitaphone) **"White Shadows" "Four Devils" "Submarine" "Lilac Time" "The Home Towners"**

NIGHT LIFE

With the new season in full swing, and weather breaks all right, the public is becoming more cafe-minded. Biz has been off generally, because of weather, general conditions and bad publicity, and the wise mob is picking its spots. As a general thnig, the closed door places are favored.

Of the open door nite clubs, there isn't much novelty around. Most of it is of familiar pattern. Gene Geiger opened the Casa Lopez under the name of **Gene's Rendezvous** in the Winter Garden building with a variety floor show headed by Francis White. Lopez himself is the feature at the **St. Regis** hotel which, with the **Lido, Montmartre** and **Embassy** are the smart rendezvous this season. **Club Mirador** has gone pop. The **Monterey** and **Club Black Birds,** another upstairs garage room, are hotsy-totsy with black-and- tan operas.

Harry Richman, back at the **Club Richman,** with Frances Williams and Irving Aaronson's Commanders, get the great upper middle-class. **Silver Slipper, Frivolity** and **Chateau Madrid** continue per usual and the new **Vanity Club,** just opened, is similarly patterned. Down in Greenwich Village, the **Club Barney** is the sole highlight.

Hotels are plugging their band attractions, aiming for nite life business. The **Pennsylvania** has Phil Spitalny; Ben Pollack is at the **Park Central;** Arnold Johnson, **Paramount;** Bernie Cummins, **Biltmore;** Tom Gott, **Astor;** Yacht Club Boys at the **Ambassador.**

RECOMMENDED SHEET MUSIC

"My Blackbirds Are Bluebirds Now" "That's What Puts the Sweet in Home, Sweet Home"
"Paradise"
"I'm Sorry, Sally" "Up in the Sky With You"
"Was It Love?" "My Old Girl's My New Girl Now"

Chatter in Loop

Inaccurate Biographies

Carol Frink

Carol Frink is picture critic for the Herald-Examiner.

Little Carol's life has been just packed with this and that. When other babies were learning to crawl, and to keep nasty things out of their mouths, our heroine was legging a beat for the St. Nicholas magazine between bottles. The Examiner found her hoofing the Loop one day and advertised her in the lost and found column. When nobody claimed her, they put her to work as "Our Little Girl Reporter" and told her she mustn't start a story with a, an or the.

Ring Lardner was on the Tribune at the time, and scooped her with an article titled "Our Little Girl Reporter Takes a Drink." This so unnerved Carol that she took up picture reviewing for a rest. She is still resting.

As her folks may have noticed, Miss Frink is the most accurate critic in Chicago, according to Variety's box office score. She achieves this accuracy by asking herself each time if she likes the picture. If she says no, she asks herself why and then writes what she says to herself. Thus she is able to write a complete review without thinking.

Miss Frink has copyrighted that idea, so lay off.

Ashton on His Biog

One of the best breaks Variety ever had here occurred when Ashton Stevens, drama panner for the Hearld-Examiner, reprinted the biography of himself first printed in this department and called it the most accurate and concise piece of history ever written about Ashton Stevens.

Stevens ate supper at home last night.

Steve Trumbull is the new cafe reviewer for the Chicago Journal.

First goofy hoofing contest in the Loop, on Randolph across from the Oriental, was quite a flop and blew suddenly. Owners of the building are attempting to convert the first floor into a concession hangout, with a silhouette artist and orange juice stand already in.

A. L. Burkes, p. a. for United Artists, is still talking about starting something like a Cheese Club for local scribes and scribe molesters. Trouble is in getting everyone interested at the same time.

With the hyphen off his typewriter, Frederick Donaghey of the Tribune would be unable to write a notice. Even New York is New-York to him. Comic strip readers think his stuff has been censored.

Arthur Sheekman, Journal columnist, shaves between his nose and moustache. This is good for eight or nine startling effects but may mean total elimination some day when he's nervous. Friends have warned him.

R. H. L. (Dick Little), conductor of the Tribune Line O' Type department, plugs Al Smith daily while his paper cheers Hoover on the same page two columns away.

There's a doc with a nurse who's a hot necker even for the Loop. It all happens daily opposite the Woods theatre building, and it's interfering with the regular routines of the tenants. They're hoping the doc decides to get married or a new nurse, or something, but not to pull down the shades. Many a dame around reports she has noticed new methods by her shiek of late. It's from studying doc.

Bill Pine, B. & K. p. a., is back from a 10-day vacation spent in gaping at the tall buildings in New York.

While the Governor received delegations in Chi last week, Mrs. Al Smith visited the Chicago theatre and heard herself and family via Movietone. Bill Hollander, B. & K. publicity chief, thought of the gag and crashed both morning dailies with big human-interest yarns.

Kay Davidson, one of the Club Lido's personality gals, claims to have mopped up $25,000 in manipulation of $1,000 worth of motor stock. She threatens to build a home for mother.

Props Held by Theatre; Dr. Loaned Furnishings

"That is what I get for being kind," said Dr. Samuel Friedman, of 67 East 93rd street, to newspapermen when Magistrate Jesse Silbermann, in West Side Court, dismissed the summons against Richard Herndon, director of the Belmont theatre, charged by Dr. Friedman with retaining unlawfully an oriental rug, imported Chinese rug, two lamps and some other household furniture of the psysician. The Court in dismissing the summons stated that he believed the action a civil one.

The physician was accompanied by his son, Leo. The latter had been one of the officers of the show "He Understood Women," that had a four-weeks' run at the Belmont, where it opened. The show closed, young Friedman said, because they opened in the hot weather.

The doctor's son stated that the show lacked the household furniture supplied by his father. The Friedmans opened their summer home at Long Beach. Young Friedman got the consent of his parent to borrow the lamps, etc. When the show closed it is said that the theatre was owed money for rental.

About $207 is said to be due the theatre. Dr. Friedman explained that he had had nothing to do with the show and loaned his household stuff.

Shiebler's Film Ballyhoo

The idea for usng Movietone in Times Square as Smith-Roosevelt political propaganda originated with a former newspaperman, Howard Shiebler, now secretary to the Transit Commission. Shiebler was formerly connected with the Brooklyn Eagle.

NEW YORK THEATRES

GILBERT MILLER ATTRACTIONS
EMPIRE THEA., 40th St. at B'way Evenings 8:30
Wednesday and Saturday Mats., 2:30
"OLYMPIA"
A New Comedy by FERENC MOLNAR
Fay Ian Laura Hope
COMPTON HUNTER CREWS

HENRY MILLER'S Thea., Thurs. & Sat. Mats. 2:30
124 West 43d Street — Evenings 8:30
HEAVY TRAFFIC
with
MARY BOLAND
REGINALD MASON — STANLEY LOGAN

In association with E. Ray Goetz
MUSIC BOX Th., 45th St. W. of Br'dway—Eves. 8:30
Thursday and Saturday Matinees, 2:30
IRENE BORDONI
in "PARIS"
A MUSICOMEDY
with Irving Aaronson's
"THE COMMANDERS"

JOE COOK
'RAIN OR SHINE'
GEO. M. COHAN Th., B'y & 43 St. Evs. 8:30 Mts. Wed. & Sat., 2:30

EARL CARROLL Th. 50 St&7th Av. Mts. Thu-Sat, 2.30
W. C. FIELDS In America's Greatest Revue
EARL CARROLL VANITIES
with RAY DOOLEY—JOE FRISCO
DOROTHY KNAPP and 56 BEAUTIES
VINCENT LOPEZ (Himself) & His BAND

CHARLES DILLINGHAM Presents
The High Road
A New Comedy by Frederick Lonsdale
FULTON 46th St. W. of B'y Mts. Wed.-Sat. 2:20 Nights 8:20

2 ZIEGFELD MASTERPIECES
LYRIC 42d Street, West of B'way. Mats. THURS. and SAT.
DENNIS KING
in the Musical Version of THE
"3 MUSKETEERS"
Vivienne Segal, Lester Allen
Vivienne Osborne, Jos. Macaulay
Reginald Owen, Harriet Hoctor
and Yvonne d'Arle
Music by Rudolph Friml

ZIEGFELD Thea., 54th St., 6th Av. Mats. THURS. & SAT.
"SHOW BOAT"
Norma Terris, Howard Marsh
Eva Puck, Sammy White
Helen Morgan, Edna May Oliver
and CHARLES WINNINGER

The Theatre Guild Presents
FAUST
GUILD Th., W. 52d. Ev. 8:30 sharp Mts. Thur. & Sat. 2:30 sharp
STRANGE INTERLUDE
John Golden Th., 58th, E. of B'way EVGS. ONLY at 5:30

MARTIN BECK Th., 45 St.-8 Ave. Eve. 8:40. Mts. Wed.,Sat. 2:40
"THIS, LADIES AND GENTLEMEN, IS A PLAY!"—St. John Ervine, World.
Nite Hostess
By Philip Dunning.
Staged by Winchell Smith.

ROXY 7th Ave. & 50th St. Dir. Roxy
Another Thrilling Sound Picture
WILLIAM FOX Presents
'ME, GANGSTER'
with JUNE COLLYER and DON TERRY
A Magnificent Operatic Spectacle
"AUTUMN LEAVES," a Ballet
FOX MOVIETONE NEWS

CAPITOL B'WAY and 51st STREET
Midnight Pictures Nightly, 11:30 — SEE & HEAR
LON CHANEY in the M-G-M Sound Picture
"WHILE THE CITY SLEEPS"
CHESTER HALE GIRLS
MARION HARRIS — CHARLIE CHASE
CAPITOL GRAND ORCHESTRA
David Mendoza Conducting

STRAND BROADWAY at 47th ST. Midnight Show Nightly, 11:30
Doors Open Daily at 10:30 A. M. All Seats 35c to 1 P.M.
HEAR & SEE "WATERFRONT" With DOROTHY MACKAILL JACK MULHALL
A First National Picture
Warner Bros. Vitaphone Presentation | Fox Movietone News

MIDNITE SHOW
EVERY SAT., 11:45
ALSO ON ELECTION DAY
AL JOLSON The Singing Fool
TWICE DAILY 2:45 and 8:45
SATURDAY: 3-6-8:45-11:45
SUN. 3-6-8:45
WINTER GARDEN B'way at 50th St.

HOME TOWNERS
3 SHOWS SAT. and SUN. 3 - 6 - 8:45
TWICE DAILY—2:45-8:45
SEE AND HEAR
WARNER BROS. LATEST
100% ALL TALKING PICTURE
GEORGE M. COHAN'S
WARNER BROS. THEATRE B'way at 52nd St.

F. F. PROCTOR'S
NEW YORK THEATRES
NEW EAST 86th St. THEA. COR. LEX. AVE.
Thurs. to Sat., Oct. 25 to 27
Hero of World Series
WAITE HOYT
(The Yankee Pitcher)
IN PERSON
Photo—"Man Made Women"
5th Ave. B'WAY & 28th ST. LADIES AFTS. ORCH. 25¢
KENO & GREEN & LITTLE MITZI
Walter Walters & Co.
Photo—H. B. WARNER in "Man Made Women"
58th St. NEAR 3d AVE.
A $3,000,000 THEATRE
Rapidly nearing completion. Decorations under way. Will open soon
FOUR MODERN LODGE ROOMS NOW RENTING
125th St. PARK & LEX.
MYERS & HANAFORD
HENDRIX & BALDWIN
Photo—LEATRICE JOY & H. B. WARNER in "Man Made Women"
SUPREME VAUDEVILLE—PICTURES
ALL THEATRES, NOON TO 11—LOW PRICES

Football

Gridiron favorites comprised the main upset last week by accomplishing what they were expected to do. It's unusual and probably won't last long. Nebraska just nipped Syracuse by a lone point but the Salt Lake City admirers still claim a moral victory on a safety they say wasn't allowed and the Cornhuskers won't give in because they finished the game holding the ball on the Orange six-yard line. Wisconsin and Purdue worked themselves into a lather rolling up 19 points apiece and then trying to break the tie. The Badgers had their hands full but whatever moral satisfaction can be probed therefrom belongs to Purdue as Phelan's squad was the doubtful party before the whistle blew.

This Saturday will see the annual fall hysteria at flood. There'll be plenty doing on practically every field, sand-lot and in many a parlor. A guy sitting at a radio trying to keep track of three games at once is worthy of a Goldberg cartoon or a thorough examination. It's gotten so that the football public is only sure of one thing—the weekly odds always favor a headache.

For the current week the Army is doubly important. It has a formal date to keep in New Haven and what the Cadets brought out at Cambridge has a bearing on Dartmouth. The Soldiers are going up against what is probably the toughest team they'll have to face in '28. That means Yale and a probable trimming, maybe a tie score. Army has got a smart and smashing line to face this week besides a set of backs who outrank them on merit because there are more of them.

Cagle, Garvey and Caldwell

Allowing that Cagle will be the fastest and most slippery back on the field, which many won't admit, then Garvey must rate as the most powerful runner within the same enclosure. The latter has proven that he is shifty enough to take care of himself once he's slightly beyond the line of scrimmage and possesses the knack to get there. If you want to go into it, take cognzance of the fact that those close to last year's New Haven squad weren't so crazy about Caldwell. The sport pages worked up the technically hamstrung Bruce into a demon but he always left a doubt in the minds of the Yale men who knew. The Blue version is that Caldwell was too slow at starting and very hard to shake loose. Once in the open he was apt to run right out of the county but against a pair of smart tackles and cagey ends the chances of Caldwell suddenly developing wings were nil. Hence the Garvey complex. This chap has the power to force his way through a tackler if he can't get around or inside. There aren't many backs who possess the agility to side-step, reverse or carry on by sheer strength. It's generally one or the other.

Army's Individual Football

Yale-Army is strictly an even proposition with the Bulldog picked because it's seldom you gaze at a field and see thereon a dumb Yale team. Likewise, the Blue plays as a unit and the Army is always a conglomeration of 19 coaching systems. That, incidentally, probably stamps Biff Jones' coaching assignment as the toughest in the country. The Cadets come up to him with anywhere from three to eight years of football behind them. If a youngster has played four years of prep school football, has broken into the college game via the freshman team and then has spent three years on the varsity squad he's got a lot of ingrained ideas about the sport which it's almost impossible for him to forget.

Yale men who have played against the Cadets state that the Pointers play individual football and believe that that's an important reason why the Blue has been so successful in this annual fray. It's logical reasoning and certainly has its points. There's been many a player at the Point who has thought he knew more than the coach. Those ideas have made it hard on the rest of the team and the Cadet corps but great for the opposing side. It's the same line of deduction which makes it more than probable that a good college team can take any pro eleven in the country.

Yale is superior in second string material and the Soldiers can ill afford to take out a varsity man this Saturday. Harvard's line gave the military all it wanted for one afternoon and that's still where most of these games come and go. Cagle isn't going to find it easy to get loose or to be able to retreat 20 yards, have his picture taken and then throw a pass. If he does he's liable to do a Smythe and not be able to get back. This should be a terrific game and close. If the score becomes at all one-sided it's most likely to be Yale who will do the galloping.

Harvard's Line

Harvard must have learned plenty from West Point. Discounting everything the lieutenants looked about one touchdown better than the Crimson. Ben Tichnor and French had the misfortune to twice be concerned in a combination bad pass and fumble, both of which errors the Army immediately cashed in upon. The second guess is always easy from the stands and after the game, but what might have happened if Harvard's initial drive hadn't been suddenly and surprisingly stopped by one of its own misplays? That both teams were kicking poorly may mean that each line was hurrying the punter, not bad for an untried Cambridge line against a well seasoned combination. Horween's boys did themselves proud in waging a stubborn fight that lacked brilliancy. It's a cinch the Dartmouth line isn't going to be any harder.

Those who saw the Green against Columbia report that the Hanover forwards are not all they should be. That doesn't bode well for Marsters, Black and company who must be given a break to get started and time to shoot their passes. If Harvard starts worrying these backfield flashes by arriving uninvited and unexpectedly anything is apt to happen. With all due respect to Marsters it's a fact that Yale kept him from scoring a year ago even after he had returned an intercepted pass some 50 yards to within four of the goal line. So it can be done and if that Dartmouth line isn't there it'll be a big afternoon by and for the Charles. Up front Dartmouth has yet to prove itself. Harvard has given a pretty good indication of what may be expected. And those lines are so important, besides which this is one of the days on which Harvard would especially enjoy a rebuttal.

Princeton and Syracuse

Down at Princeton the Roper mob go up against a Cornell team that's been getting ready for two weeks. The advantages and disadvantages of an open date in mid-October can develop into one of those all night arguments, but Dobie evidently believes in 'em. Still, the chances are the Tiger is in better shape for this contest than the upstate players. There's a lot of class inside Palmer Stadium this year and Cornell hasn't had an important engagement as yet. This is the first serious trial away from home, too. New Jersey has an edge.

Syracuse has one of those traveling schedules going away again this week to meet Penn State. If Nebraska didn't take too much out of the Orange the Salt City team ought to be able to avenge last year's 9-6 defeat. State will also be on the rebound from the Penn game, a matinee in which it evidently roughed itself into a seven point handicap in the first period. Holding Nebraska to a lone touchdown on its own field is nothing to be ashamed of and there may be enough potent material among Andreas' contingent to knock State off.

Penn and Pitt Look Good

Pennsylvania lines up against a Navy team which has fought the game fight but hasn't arrived anywhere as yet. The Midshipmen remain the season's dark secret with perhaps the best explanation heard to date being that the squad hasn't yet recovered from the death of Fox, a backfield youngster stricken by sunstroke before the season opened. Penn ought to win but it will be a surprise if it reaches 20 points. The Middies continue to impress as a strong team laboring under some sort of a handicap but apt to explode one great game at any time. Whoever happens to be opposite when that explosion occurs will probably find itself on the short end.

Pittsburgh will have a civil war all to itself when Pitt and Carnegie Tech line up. Tech, riding on the crest of a W. & J. whitewash, is going to be far from a pushover. But Pitt has got a lot of power and hasn't as yet taken the blanket off Hood, a Bellefonte Academy back from whom much is expected. It is also understood the Panthers have had their best linesman on the bench the past two or three weeks. If these two are ready Saturday it will make a difference, and that extra ability favors Pitt.

Colgate's Gang Tackling

Colgate and N. Y. U. are due to resume their series in New York. This also promises to be a hot and heavy fracas. Last year a weakly rated Maroon eleven came down and held a highly touted Meehan team to a no score tie. This year Colgate is somewhat stronger and N. Y. U. would like to have Briante again, and Connor if you insist. The Bronx boys have run up 129 points in four taffy Saturdays that has the local dailies going crazy because Ken Strong is leading the individual scorers of the east. They'll find out just how good Strong and N. Y. U. is this week. It was that way last season and it still goes.

Meehan can chirp to his pupils that they haven't been tackled this season the way they'll be hit Saturday and he knows. Colgate chuckles every time it sees or hears a crunching tackle. New York will see some gang tackling this week in the full sense of the word with Meehan dangling before those upstate eyes. If N. Y. U. can keep from being scorched by the Maroon flame it's got something. But Colgate has put two tough games, one a defeat, under its belt and will be a mean proposition. If N. Y. U. has the offense for which it has been heralded it looks as if both teams will score. Colgate certainly should. More often than the New Yorkers, because of its fight and that it is the underdog.

Lafayette and West Virginia have a '27 tie to shake off with Lafayette favored mainly because it appears to be on the way.

In the west Purdue ought to be able to rub out Chicago's one point win of a year ago and Wisconsin should enjoy the unique experience of taking over Michigan. Illinois will have its hands full with Northwestern but as Zuppke is supposed to be harboring one of the strongest squads in the country the Illini stand the best chance of finishing on top.

Two Tough Games

Minnesota and Iowa are something else again. This gives every indication of being the outstanding game in the middle-west as both teams have demonstrated abundant power and when the immovable body meets the irresistible force there's usually high blood pressure. The affair shapes up much as the Pitt-W. & J. game of a year ago which resulted in a 0-0 draw. A good chance of a repeat here with Minnesota favored because Iowa's main reliance is McLain and if anything happens to him, what follows?

Nebraska and Missouri are not far behind the football promise which is in the previously mentioned game. The Cornhuskers were not as impressive as anticipated in stretching a one point margin into a victory over Syracuse. On the other hand the Tigers from the middle of the country put on a dashing display in overcoming Iowa State's 14 point lead to roll up 28 points. Nebraska will outweigh Missouri but the latter faction made the big team roll over a year ago and may be smart and fast enough to repeat.

Ohio State and Indiana pay their respects at Bloomington where the Buckeyes are anxious to keep the slate clean so as to face Princeton with an unblemished sheet. Indiana bowed to Illinois last week and will have to be much improved to stop Ohio's knifing backs who have a line that's co-operating.

Probable Football Winners and Proper Odds

October 27

By Sid Silverman

GAMES	WINNERS	ODDS
Yale-Army	Yale	Even
Harvard-Dartmouth	Harvard	4/5
Princeton-Cornell	Princeton	6/5
Pennsylvania-Navy	Pennsylvania	8/5
Syracuse-Penn State	Syracuse	Even
Pittsburgh-Carnegie Tech	Pittsburgh	5/6
West Virginia-Lafayette	Lafayette	Even
Colgate-N. Y. U.	Colgate	5/7
Minnesota-Iowa	Minnesota	Even
Missouri-Nebraska	Missouri	9/10
Ohio State-Indiana	Ohio State	5/4
Wisconsin-Michigan	Wisconsin	7/5
Illinois-Northwestern	Illinois	6/5
Purdue-Chicago	Purdue	9/5

(Predictions based on fair weather)

O.O.-ING BOWL FOR STEWS

Many Auto Accidents After Big Games—State Cops' Campaign

New Haven, Oct. 23.

Acting under orders of Robbins B. Stoeckel, state motor vehicle commissioner, state police are patroling the outside of the Yale Bowl during the games and picking up all drunks. The state troopers have also been ordered to visit inns and roadhouses after the games and detain all persons who show signs of being under the influence. Measures are being taken to prevent repetition of the many auto accidents which occurred last year on Saturdays.

Meanwhile local police got under way their annual crusade against bootlegging on the Yale campus with the arrest of six bootleggers. Two cops phoned the bootleggers from a dormitory, nabbing the booties when they appeared with the goods. One was a woman, Mrs. Angelo De Caprio.

CLEVELAND TRACK SOLD

Cleveland, Oct. 23.

Edward S. Strong, theatre owner, has purchased the Thistledown racing plant, located close to Cleveland.

According to Strong, his syndicate bought the track from interests represented by H. F. Neighbors and R. R. Alshouse for $900,000. A mortgage of $200,000 is outstanding, leaving $700,000 in cash involved.

Strong declares he intends to conduct a state-wide campaign to legalize race betting in Ohio.

Strong, with aid of Edward Desberg, promoted the Ohio, Colonial and Alhambra theatres, which he recently sold to Loew's Ohio Theatres, Inc.

BALTIMORE'S ARENA

Baltimore, Oct. 23.

A sports arena is planned for the building now going up on the site of the old Lyceum theatre. It will mean the first real boxing arena the town has had in a generation. Proposed ring will be under the proprietorship of Aaron George and Harry Van Hoven.

Fightless Rochester

Rochester, N. Y., Oct. 23.

There will be no boxing in the Flower City this winter, it seems. Nobody has been able to talk cash to promote a club here since the Genesee Valley Athletic Club folded up last spring.

While Buffalo supports three clubs, Rochester, once a good fight town, appears doomed.

NEW ACTS

Wellington Cross, returning, single.

Ina Alcova and Co. (5), with Martin Young, Juanita Monoff and Delmar Sisters.

Hazele Harmon and Miriam Smith, sister act.

Nelson and Shaw have dissolved. Bert Nelson has formed a new alliance with Hazel Carr (Mrs. Nelson) while Ethel Shaw will do a new act with her sister Effie as the Shaw Sisters.

LITERATI

(Continued from page 20)

March there will be a scramble for story material

Selling Mag By Celebs

A recently started magazine, reported unusually well backed and looked upon as a permanency under its present direction, tried to sell itself last week by a new method.

Newspapermen in New York, more or less known to the reading public through by-lines, were asked by a representative of the mag if they would drop in at its office one afternoon between four and five. "When you come in the outer office, just give your name and the boy will come into the inside office calling it out."

The explanation as given was that there would be prospective purchasers of the periodical there at the hour named. It was thought that the fact of w. k. writers calling in a stream might impress them, as well as to expend the bankroll.

Lloyd Lewis, the big word man in Balaban & Katz Chicago publicity department has written a biography titled "The Life of Lincoln."

Street & Smith evidently let Bernarr Macfadden put nothing over on them in regards to new publications. For every one the physical culture exponent issues, Street & Smith go him one better. Two new ones are on the Street & Smith schedule, Over the Top, monthly war-story magazine, and Fame and Fortune, general fiction monthly.

Margaret Leech, who recently married Ralph Pulitzer, publisher of the New York World, has had a new novel published by Horace Liveright. The book is called "The Feathered Nest."

Nell Martin's third novel, "Lord Byron of Broadway," just issued by Rae D. Henkle Co., deals with a philandering song-writer-hero. It has a theme song, "Little Lost Lady," written by Miss Martin and composed by Harry Mills, included in the book publication.

Graham McNamee has broken into the syndicate field. The ace radio announcer is contributing a weekly signed article of "Behind the Mike" chatter to one of the feature services.

"Technique of the Love Affair," by "A Gentlewoman," is a forthcoming Simon & Schuster publication.

The biography of Lotta Crabtree, the actress, is out, published by Harcourt, Brace & Company. Title is "Troupers of the Gold Coast." Constance Rourke wrote it.

COAST TRACK CLEANUP

San Francisco, Oct. 23.

Drastic orders have been issued by Franklin Swart, district attorney of San Mateo county, to Sheriff James McGrath for an immediate clean-up of gambling at the Tan Foran race track, now in its second week of a 22-day meet.

Oral betting under cover has been widespread at the track, the d. a.'s office contends. Sheriffs arrested Charles Jordan, of Frisco, on a bookmaking charge last week. He was held in $500 bail.

Paramount's Golf Entries

Entries for Paramount's golf tournament include Lane Chandler, Harry Ensign, W. P. White, Harry Low, George Hommel, T. H. Davis, William Madigan, John Monk Saunders, Eddie Sutherland, Roy Downs, Al Halphide, Art Smith, Charles Sewell, Gordon Jennings, Ken Ahlberg, Art Burt, Harvey M. Pugh, W. T. Wookey, W. P. McPherson, J. J. Gain, Dr. H. J. Strathearn, Hector Turnbull and Al A. Kaufman. Harvey M. Pugh is the handicapper.

NOTES

Miss Solomon, who was associated with the New York Poll offices for years, attached to the Alonzo staff, is now general secretary for Jack Loeb in the local Fox vaude offices.

Dorothy Quinette and **Harry Stanley** have dissolved their vaudeville partnership, of about five years' standing.

E. W. Derr, former manager, Keith's Riverside, has embarked in real estate.

Uncommon Chatter

By Ruth Morris

Broadway moved eastward Friday night to attend the Ritz-y Paramount dinner to Maurice Chevalier—a glamorous exhibition of theatrical who's-who and couturier what's-what at one of the nicest of such parties held in New York.

Mme. Chevalier in simple black satin...Marjorie Oelrich the same, relieving severity with a coatee dotted with silver paillettes...Fannie Brice also in black net covered with square sequins. Very smart and becoming...Hope Hampton looking suspiciously like the first act of "My Princess," in pale salmon tulle constructed with tight bodice and tiered bouffante skirt. Her wrap of matching transparent velvet in a brief cape from which cascaded perfect billows of tulle. Lovely for her style and coloring... Francine Larrimore, startlingly pale in white chiffon and brilliants... Madame Glyn in white moire and it...Irene Bordoni also white moiree suggesting a few weeks on pineapple, etc....Irene and Edith Mayer, daughters of Louis B., stunning in white and orchid satin...Mrs. Walter Wanger (Justine Johnston) striking in wine colored lace over satin ...Mrs. Lasky's orchid velvet very smart...Ina Claire in biege lace over flesh satin, with satin ribbons inserted cleverly at hip-line and bodice...Lady Mountbatten in chiffon completely covered with crystal beads.

Maurice made a speech that was a knockout of personality and delightfully accented English...later singing three songs that brought the guests to their feet in cheers.

Yvonne's Turtle

When Yvonne Valle, otherwise Mme. Maurice Chevalier, arrived from Paris the other day she brought with her a new fashion in pets..."Francia," a tiny turtle whose shell is studded with precious stones. Maybe precious or maybe only mock-turtle, but "Francia" prefers to go about strictly decollete.

Color Scheme in "Cheers"

Unusual color scheme in the costumes for the finale of "Three Cheers," and a very effective one. A parade of white satin gowns of various periods, some dotted here and there with touches of henna and burnished gold satin. A pity that the magnificent effect of the whole was lost in bad final grouping.

Dorothy Stone's stunning dress of rhinestones and white tulle might have been considered enough of a gift from fortune—but on top of that she had Lindy back in her dressing room after the show to offer congratulations.

Worth Crown Jewels

European royalty's looking for a job again. The latest from Berlin confides that the Princess Victoria, sister of the ex-Kaiser, would care for a job in the pictures or on the stage. One New York agency has promised her bookings if she'll give it the Crown Jewels for commish.

Smart Things

Smart imports at Lord & Taylor's. One Vionnet is done in what sounded like "pandamonis" velvet, in a shade known as "white green." The decolletage is low and rounded, with chiffon inserts running midway down the bodice in back. Another Vionnet is described in flesh pan velvet, with surpliced bodice back and front, graceful hip drape and long, imposing train. Moulds the figure beautifully.

Boulanger is represented by a flowered metal faille with a snug bodice and skirt flaring from the hips with trails of self-material. It has the new square, strapped neckline. The belt is of connected metal ovals over beads, joined with a conventionalized metal sun-flower.

In addition, there are any number of "cocktail jackets"—in chiffon or velvet studded with paillettes, or executed completely of metallized sequins.

Dobb's New Home

It was feared that Dobb's would get high-hat and higher priced with its descent upon 57th street but a tour through the new quarters proved that they have kept both feet and prices on the ground. The building itself is beautiful in Italian Renaissances style, with authentic fixtures and enormous 17th century tapestry decorating the entresol.

Second floor has undies, sports clothes, afternoon frocks and evening gowns. In the lingerie display is an exquisitely tailored night gown of French crepe with insets of Alencon lace. Neatly contrived and plaited, it's a bargain for $22.50. More elaborate ones sell as high as $95. There are also lovely panty and slip sets—the latter being made with (newly favored in lingerie) wrap-around skirts.

Domestic underwear is not yet on view, but is to be soon shown. Cute hand-painted pajama sets in delicately shaded crepes.

Evening things didn't look too interesting with the exception of a gown called the "Milky Way" (not particularly new, by the way, but lovely) done in white or robin's-egg blue crepe chiffon over satin with a diagonal cascade of star-shaped sequins. Its loose scarf outlines the decolletage in front and, tying in back, trails to ankle length.

Another evening model, made simply in crepe, fades from rust at the hem into pale green—gorgeous coloring.

Stern's Theatre Display

Ignominiously displayed in a small, back, and badly ventilated room at Stern Brothers' is a fascinating Theatre Exhibit, showing manuscripts, miniature stage settings and personal effects and photographs of famous actors, past and present. Some of the old pictures, especially the 1912 and thereabouts vintage, are classics. It's almost unbelievable that the styles of just a few years back can seem so ludicrously out-dated.

There's a picture of Edna Wallace Hopper that must have been the inspiration for "The Bird on Nellie's Hat." As delicately low-comedy it's unsurpassable—as are many of the other exhibits.

But aside from scattered comic values, it is a rare privilege to scan the walls lined with the faces that made glittering history in our theatre—Joe Jefferson, the Barrymores and Drews, Weber and Fields, Augustin Daly and others.

The sixth floor at Stern's may well command your attention for an hour or two.

Palace Informality

Informality of Old Home Week over at the Palace where Ken Murray romps in and out of acts with joyous fooleries. In addition, the ladies of the Minorah Chapter of the Eastern Star were present at Monday's matinee to receive stage presentations in reward for something or other.

Josephine Harmon, looking like a back drop of fringed beads, was well liked for her good humor and infectious broad comedy. Florence Newton, assisting at the piano and in dialog, looked extremely well gowned in beaded georgette over flesh crepe, the beads (sewn in circling design on the bodice) growing into more conspicuous grouping on the flared, irregular-lengthed skirt.

Lots of costumes in the Tiller act, well-drilled precision unit. First costumes looked a little drab against the steel gray of the velvet drop—Robin Hood doublets and trunks in a weak brown, piped with pale green, which might have been much more effective against a more sympathetic background. A rope skipping dance had darling costumes—abbreviated overalls of turquoise blue over satin blouses piped in orange.

Helen Charleston, with Murray, and later in the Harry Webb act, displayed several cute costumes. The smartest was of black satin in one-piece bathing suit style, trimmed with sunbursts of silver beads and an enormous bow of perky white ribbon on the left hip. For her duet with Murray, in front of the Webb orchestra, Miss Charleston appeared in a bouffante dress of pale orange taffeta trimmed with silver lace. Fullness and length in the back gave it a gracefully sweeping line.

SOCIETY IN PLAY

May Leslie has been selected to stage the annual production of the exclusive Spence School Alumni at the Plaza Hotel late in January.

Last year the society dames put on "Irene," and it is expected that a similar musical will be attempted this winter.

Just about the time the show goes into rehearsal the boy friends of those participating will start learning a polite version of the bird, without which no society show is ever complete.

Womenfolks

By Molly Gray

Hymns or "Hey Heys"

Primrose Semon, at the Broadway, has red hair and the pep and personality that go with it. Prejudging her by the card the audience expected hymns but got "Hey Heys." Frock was white crepe with large figures in green beads, green slippers, kerchief and necklace.

Adeline Bendon dances gracefully in pleasing and becoming costumes but she is a picture better without sound accompaniment in song. Her first appearance in delicate yellow chiffon, long bodice, lightly beaded skirt straight to the hem where several ruffles fluffed it. The detachable cape had a bead yoke and a dainty bag completed the ensemble. An abbreviated costume in shades of violet with close fitting hat of the flowers was everything a ballet costume should be. A blue one whose three tiers seemed to have fringed ends was pretty and her white one of soft skirt and bead bodice was practically covered by a white fur scarf.

The girl with Walter Walters was very sweet in white, a two piece frock touched with blue matching the scarf around her hair and a coat with flower embroidered pockets and sleeves.

Show for the Ear

Fifth Avenue show is all for the ear, the not too discriminating or fastidious ear or the one that hasn't heard vaude comedy in a long time.

Jean Spence and the Lloyd Sisters open with speed, Miss Spence doing an especially fast and difficult toe dance, but nothing very interesting in the costumes. A pink satin foundation was used for the green ruffles and the steel beaded black satins of the sisters. It also showed under the blouses of their sailor suits. Opening was in white silk with colored velvet bolero, yellow for the sisters, blue for Miss Spence whose closing costume was of steel beads, a few.

Dolly Ward wore black crepe over pink, the pink showing for a narrow hem. Miss Graves (Anderson and Graves) who got a few real laughs, had on a blue sweater and white silk shirt.

A Dimpled Juvenile

Sue Carol fits in perfectly with the youth and spirit and costumes of "The Air Circus" at the Roxy. She looked so cute in her flying outfit but even more cute in her frocks. Louise Dresser is her always capable "mother," especially good where she consoles Buddy for failing. But Buddy got no sympathy. How could he with two big dimples showing in his cheeks? The girls were too busy envying him. Miss Dresser wore a smart black gown with small sable scarf and good looking hat, and her white coat had colored striped border down the front and around the bottom.

Some Lookout

Jacqueline Logan was so well trained as "The Lookout Girl" she picked the right spot to fall out of the canoe and into a rich and generous husband. That's expert looking out and falling out. The mannequins in this fashion display as they descended in an elevator passed a large clock indicating the time the costume was suitable for. Jacqueline chose an ermine wrap with dark collar, a bead gown that had a circular drape back of one shoulder and a cocktail frock of black crepe with crystal fringe edging the jacket and in rows on the skirt. The only jewelry worn with it was a huge pearl suspended on a silver chain.

Her white ensemble, coat, hat, foxes, frock, slippers and envelope purse were particularly becoming. A "lookout" should know better than to wear striking black and white collar and cuffs that stood out like the gate at a railroad crossing.

The Cameo has finally added something to the joy of this nation with "3 Comrades and 1 Invention." It's simply enjoyable and enjoyably simple. Have to recognize the Soviet doctrine too, the heroine, Olga Tretiakova, was as husky as the hero and did as much of the heavy work.

"Singapore Mutiny" is an animal picture without the saving grace of a horse or dog. Estelle Taylor tried to reform but her wardrobe wouldn't let her.

RITZY

Anita Stewart and Rudolph Cameron have been separated for several years, and for some time past have been on the verge of divorce. It is now believed that Anita, as soon as free, will marry George Peabody Converse, just divorced, and that Cameron will marry Marjorie King.

Anita, from Brooklyn, is not related to Anita Stewart, New York heiress, now the widowed Princess Miguel de Braganza, sister of William Rhinelander Stewart, Jr., millionaire, who once courted Constance Talmadge. Miss Stewart has been in pictures many years, and was a featured player when Gloria Swanson was a Mack Sennett bathing beauty. Her sister, Lucille Stewart, movie actress, divorced Ralph Ince, director, and a few years ago Ince was accused of brutally beating the young Stewart brother.

Converse is a grandson of the late Edmund C. Converse, organizer of the Bankers Trust Co. of New York, and former president of U. S. Steel. He inherited outright half a million, in addition to a large trust fund established by his grandfather, in the hands of trustees. Cameron's real name is Brennan.

Two Princesses

The Princess Branganza above referred to is not to be confused with the lady known both as Princess de Braganza and as Duchess of Oporto who recently returned to New York from her home in Paris. Originally Nevada Stoody, of a western town, she divorced the late Albert Lee Agnew, and inherited a fortune from her second husband, William Hayes Chapman. She then divorced Philip Van Valkenburg, who, like his predecessor, was in the 70s, and became the widow of the Duke of Oporto, uncle of the former King Manoel of Portugal.

As Mrs. Agnew she was employed in the New York office of a society weekly.

Effusive Sob Sister

A movie editress in Hollywood has during recent weeks printed in her syndicated columns the most extravagant praise of Ruth Chatterton, so extravagant, indeed, as to defeat its own ends. Miss Chatterton, whose performance in "Rose-Marie" was fairly successful, is credited by this sob sister with having therein done "one of the finest things ever produced in this country."

Miss Chatterton is now in talking pictures in Hollywood, and her husband, from whom she is separated, Ralph Forbes, is also in pictures there. She was formerly leading woman with Henry Miller, succeeding Blanche Bates. It was while with Miller she met Forbes, who was juvenile in the company.

The Late Mrs. Stetson

Mrs. Augusta E. Stetson, of New York, died in Rochester, Oct. 19, at the home of her nephew, Harold Stimpson, whose wife is in Paris suing for a divorce. Mrs. Stetson, 87, was ousted from the Christian Science Church in 1909, and since maintained a radio station to promulgate her theories, also to attack Jews and Catholics, such proceedings being diametrically opposed to authentic Christian Science.

Station WHAP, of which Franklin Ford was announcer, and page advertisements in the newspapers were estimated to cost Mrs. Stetson $250,000 a year.

Prior to being repudiated by the directors of the Mother Church in Boston Mrs. Stetson attracted fashionable millionaires and noted show people. Her students included Mr. and Mrs. Eben Jordan, of Jordan-Marsh, Boston; Miss Caroline Clotheir, of Strawbridge & Clothier, of Philadelphia, and Mrs. John Henry Hammond, granddaughter of the late William H. Vanderbilt, niece of the late W. K. Vanderbilt.

The late Charles Klein, successful playwright, at one time gave Mrs. Stetson a tenth of his income, his son, Philip Klein, now connected with the films in Hollywood, also attending the services. Charles's brother, the late Hermann Klein, music teacher, was also a student, and Hermann's daughter, Sybil Klein, at that time an actress but later the wife of William Harris, Jr., the manager. Also another brother of Charles, the late Manuel Klein, composer and conductor at the Hippodrome.

Mrs. Stetson's early meetings were attended by Jane Cowl, Isabel Irving and Milton Royle, playwright. Also Lucy Cotton, actress, later widow of E. R. Thomas and wife of Lytton Ament. A frequent visitor of Mrs. Stetson's magnificent home next door to First Church, at 96th street and Central Park west, was Arthur Brisbane.

One of Mrs. Stetson's practitioners, who later repudiated her, was Mrs. Margaret Beecher White, granddaughter of Henry Ward Beecher, famous preacher, and grandniece of Harriet Beecher Stowe, author of "Uncle Tom's Cabin." A student was Mrs. Charles Isham, granddaughter of Abraham Lincoln. A reader who denounced Mrs. Stetson was Miss Ella Garretson Young, descended from the Widow Custis, who married George Washington.

In addition to the nephew above referred to, Mrs. Stetson is survived by a sister, Mrs. Stella Stimpson, about 80. Mrs. Stetson hailed from Waldboro, Maine, and studied in Boston to be an elocution teacher. She married Frederick Stetson, shipbuilder. Her students furnished her home, giving her valuable jewels, automobiles and every luxury. The great majority of these adherents dropped away during the past decade.

Along the Line

The flicks who admire Von Stroheim are getting the shock of their lives from "The Wedding March," and they say no like. Eric himself is not only pure, but corpulent, two things the girls don't care for. And that sad ending keeps the matinee mob in their seats waiting for a sequel.

Women all think they married the wrong man, and there's no kick in watching a film heroine do it. Even the struggle scenes won't satisfy the girls with that ending and that bay-window on the idolized Von. They may go out of loyalty to Eric, but they won't plug "The Wedding March" in their boudoir chatter.

Women Like Boloney

"The Battle of the Sexes" neatly presents the girl's favorite theory: that cheating the little woman does not pay and the vamp is only making a fool out of pop anyway.

Belle Bennett as abandoned mamma gives a woman-hitting performance as the crushed, humiliated deserted wife.

It's a woman's picture; pilosophy, story, character and production. The men may label the erring husband-blonde vamp stuff as boloney, but it's cut the way the women like it.

Why Ruth Elder?

The women all seem to be sore at Ruth Elder and the talk around the Paramount is all "why Ruth Elder when there are so many movie girls out of work?" Maybe jealousy. Maybe discrimination.

But the flying beauty isn't going to win any flick following with her first picture, "Moran of the Marines." She looks older than her hero, Richard Dix, a misfortune the cats will relish. Her clothes aren't interesting. And her hair is waved terribly.

The women don't fall for these pumped-up freak movie queens.

Aside from Ruth's femme popularity, the picture is mediocre and more entertaining to the men, having weak romance, unpretty scenes and no struggles.

Dance Hall Aristocracy

With all those advisors out in Hollywood—advisors on China, on the underworld, on the navy, colleges, bootleggers, etc.—it's time somebody produced an authority on aristocracy. Audrey Ferris, in "Women They Talk About" is supposed to be an aristocrat.

She wears clothes tight enough to put her over in a sailor's dance hall. If aristocrats got themselves up like Audrey, society picture magazines would be barred from the mails.

Irene Rich, as her mother, shows her up as a first family of Virginia. Refined and looser clothes would have helped Audrey and made the picture more convincing to the women, who are quick to recognize aristocracy whether they belong to it or not.

The whole yarn hinges on your belief that Audrey is class, too. The men won't notice the out-of character clothes and they will like Audrey's Clara Bow's curves. But curves aren't enough for the flap trade.

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50 YEARS AGO

(From Variety and "Clipper")

William F. Cody, Buffalo Bill, was traveling with a group of Indians as part of his stage show. Somebody complained the redskins were illegally off their reservation. So the Government swore in Buffalo Bill as Indian agent and he continued on his way.

The Novelty theatre in Brooklyn opened under management of Theall & Carton. Percy Williams ran it years later.

The All-Philadelphia American cricket team defeated a championship aggregation from Australia in a three-game series, but disputes over umpire's decision echoed for weeks. This was the first international cricket match in which the U. S. were victors.

Freak athletic contest in London called upon John Keen to ride 30 consecutive miles and defeat three men, each riding 10 miles against him. He accomplished the task, winning 30 pounds.

Another international contest was the rowing duel between Edward Hanlan of Toronto and Charles Courtney of Union Springs, N. Y., won by the American.

Adam Forepaugh's circus was playing southern territory when the yellow fever epidemic broke out. Instead of calling the tour off, as most of the other big tops did, he continued right on through Texas, moving toward the plague storm center in lower Louisiana.

There were no less than 15 negro minstrel shows on tour.

College football schedules were not important, but one of the leading autumn athletic events was the meeting of Navy and Yale oarsmen on Lake Saltenstall, near New Haven.

15 YEARS AGO

(From Variety and "Clipper")

The Savoy theatre, New York, closed a contract with General Film Co., calling for six first run films a day, daily change, at a cost of $375 a week, said to be the heaviest booking of one-reelers made up to that time.

"Evangeline" closed at the Park after one week, with Arthur Hopkins taking a reputed loss of $42,000. The spectacle had Edna Goodrich, former wife of Nat Goodwin, as star.

The Photoplay Theatres Co., which was S. L. Rothafel, took a five- year lease on the Regent theatre, 116th street and 7th avenue, this being "Roxy's" entrance into the New York picture house field.

Wilkie Bard, English comic, made his first American appearance at Hammerstein's Victoria, scoring a good impression. His salary of $3,250 a week made a new high mark in American vaudeville.

Harry Reichenbach was ahead of one of Comstock & Gest's attractions.

Joe Howard agreed to star Emma Carus in a musical piece, "A Broadway Honeymoon."

Progressive elaboration of restaurant shows was a current development of show business. Percy Elkeles staged a miniature revue at Michaud's and had in preparation another similar show with Paula Edwardes and Minerva Coverdale. Michaud's show cost $1,500 a week to operate.

Inside Stuff—Pictures

(Continued from page 20)

played with any phonograph record. It may fit in as a vocal refrain from back stage with the orchestra overture, or as gag with a comedy.

He couldn't use the non-synchronous as a substitute for his organ, or he'd lose his orchestra. So that was out. Yet, if he used it all he must put on a special man, or else pay overtime. And if he put on a special man from what union should he be drawn? Musicians, stagehands or projectionists?

One up around Times Square picture circles seldom hears of the City Hall theatre, about a stone's throw from the New York City Hall, which has that section to itself as a picture house proposition.

It's a little place, seats about 500 with 25c the admish. From 9 a. m. until midnight it does a bangup biz. Joe Weinstock owns it.

One example of the way injection of sound has upset sales departments is to be found in the cases of First National's "The Barker" and Pathe's "The Spieler." The first, completed many weeks before the latter was started, may reach the market with its paralleling title after its competitor is well on its way. Just now "The Barker" is being held for synchronization and dialog. As to the latter it waits upon completion of sound stages and on Milton Sills and Dorothy Mackaill finishing in "Changeling," and they have some time yet to go.

"The Spieler" has been through its preview mill and now is being synchronized and dialogued, Tay Garnett writing the script. It will be completed before November 1 and ready for its release at the end of the month.

Co-incident with Universal's preparation of "The Five Frankforters," a story centered around the Rothschild family, a distant relative of this family was discovered to be working on the Universal lot in the capacity of assistant director. His name is Wilfred Rothschild. He fulfilled the tradition of the family by working in Wall Street before coming to the coast for pictures.

There is just as much effort being spent on the coast to develop and improve camera technique as there is in developing the recording of sound pictures. No doubt the advent of sound pictures has brought about many camera improvements which have already revolutionized camera angles. It is making it more easy to obtain the unusual effects that were impossible a year ago.

One of the most efficient practices of the new automatic camera is being used in the filming of moving shots and is found most practical in registering running automobile scenes. Instead of the photographed car being preceded or followed by a specially constructed camera car, the automatic camera is strapped to the hood of the automobile and by a press of the button the rider's actions are registered until the film is all exposed.

A Hollywood director is viewing with a bit of glum satisfaction the disappointments that recently have come to a former distributor-associate in picture making. The latter recently has been going on his own in the way of serial making and right away ran into trouble with the invisible censors who always are on the watch for serial developments, as these may affect minds of children—the women's clubs. As a result of incorporation of matter distasteful to the women, 35 accounts were lost in one chain.

It seems that a year or more ago the independent director and a state right salesman found themselves without funds. The director suggested he could dig up backing for a serial. A capitalist friend put up $10,000 and a laboratory agreed to put up the balance. The director was to have 25 per cent as well as a salary. Through domestic expenses and illness, the interest was sacrificed for $1,000. The serial was successful. So also were the two succeeding one, in which the director was given a salary only.

When it came to the fourth the state righter decided he did not need the director, who knew serials and how to meet the approbation of the invisible censors. The state righter had profited about $60,000 on the three serials without the investment of a dime of his own money. The director had taken from the association a total of $6,600.

Director now is watching the outcome of fourth venture, with a hunch that a part of the $60,000 is on its way out.

One of the big studios on the coast has trained directors to such an extent they can't take the liberty of making a change in script or dialog without first submitting it to the supervisor. One of the directors found it necessary to work at night to put a few songs in his picture. The super had left for the day when the director discovered another song would go better, but he had to get consent of the super before attempting to film it. That was easy, but when the super asked to have the actor sing it over the phone it made the director feel like two cents in a Hollywood poker game.

Willingness of a few producers on the Coast to insert aviation privileges in contracts with the more important screen players is not unanimous. A number of studios are shy in responding to any definite stand on the issue and are ignoring the clause wherever possible. Belief is that since the development of aviation has decreased the hazard it is not necessary to encourage or discourage the use of airplanes, and for this reason a majority of producers are ignoring the issue as they would in permitting or prohibiting a contract player to ride in automobiles.

Fox's 10th avenue studios in New York took many talker tests some months ago. They weren't altogether satisfactory as tests, but several are said to have been approved in Hollywood. Now the report is that as the first batch of Fox's options on legits commence to run off, those who were held over on approval from the early tests may be called upon to make their talking try.

A picture test is only for the company making it. Other producers make their own tests as required. That one test does not show well is not conclusive in talking pictures.

Production of talking shorts seems slowly advancing, with Warners the most prolific. Fox is second, of course, with Universal and M-G-M about the only others of the first line producers becoming active on the shorts.

A report that all members of the "Coquette" company other than its star, Helen Hayes, had been talker tested for the Mary Pickford picture of the same play, seems in error. Up to date none of the "Coquette" people has taken a test. Miss Hayes and the play are in Providence this week.

Sound means the end of the old style laboratory with its familiar hand tank for developing and rack and drum for drying. Automatic machines will take the places of these standbys, it is conceded by laboratory men.

It is not always the gag men who suggest new twists after they have observed the first shooting of a scene. Al St. John, comic in "She Goes to War," contributed an effective bit to his picture.

In doughboy uniform, St. John was standing in a muddy French street blowing a trombone. A discontented listener threw an old shoe. The soldier slumped into a puddle 18 inches deep, disappearing from view.

At the conclusion of the scene the player suggested it be retaken, and he made a second dive to recover the instrument. The director okayed it.

Clothes were changed and the camera against started. The first immersion was successful and the camera continued. St. John made his promised dive, as if in 20 feet of water. His head stuck in the mud, as was apparent to the many spectators and the tensely watching company by the squirming of the legs. Laughing stopped.

Just at the point where a rescue was to be started the comedian came to the surface—with the trombone. The laugh was all the heartier for the scare he had unwittingly put into his act.

Lou Metzger is said to have earned his promotion as general manager of Universal through extraordinary sales as general sales manager. Some of the recent months under Metzger salesmanship have been reported at very high figures, and this in the face of talker depression upon silent picture sales.

Inside Stuff—Vaudeville

The Quillan family, recently of vaudeville, are now in Hollywood acting in a Pathe picture known as "Noisy Neighbors." They are admired by workers of the studio for the loyalty and family spirit that exists in the group while working. There is no attempt to steal a scene or hog the camera on the part of any of the Quillans.

Eddie, the oldest boy, playing the featured role, will invariably suggest bits of business that will detract from his part and add to the work of his younger brothers and sisters, while Dad Quillan is always alert to push one of his boys or girls to the foreground.

Marie, 18-year-old sister, is the little mother of the group. She watches her small sister as well as the brothers to see that their make-up is fresh, their hair smooth and clothes just right.

Offered a night club job by his agent, an actor playing Chicago picture houses thought it over for a while.

"Well," he decided, "I won't take less than $750, but if you can't get $650 my rock bottom price is $550."

Dogmatic belief in his own theory of showmanship was expressed by a mid-western theatre manager at the wrong time. Having just played an act in which the average age of the company was about 55, the manager sent in a report carrying the following points:

"This act went over great. It increased our business considerably. But what we need in vaudeville today is youth."

Recently the members of a new flash act, aware something was wrong with the turn, invited a supposedly knowing agent to offer suggestions. Though the members themselves admit the act was in bad shape, the only change the agent could suggest was for the juvenile to wear a square vest instead of a pointed one.

With the closing of "The K-Guy" at the Biltmore Saturday, Irving Yates, vaude producer, is understood to have lost $15,000 in its quick flop. On the one sheet Irving's brother, Charles, appeared as a co-producer.

Again does it seem necessary to suggest to acts receiving offers for the talking shorts not to use any of their present stage material or material that may be in stage use by them in the future. Stage vaude houses, against which the talking short with current material may have played, are apt not to want the act in person with the same stuff.

In the wiring contract made by Keith's with RCA Photophone, to wire 14 Keith theatres, the E. F. Albee, Providence, went under a personal contract by E. F. Albee. That means the Albee there is his own property and was not included among the theatres covered by the merger of the Keith-Orpheum circuits.

The first theatre Albee ever owned was in Providence, Keith's. Given to him by the late B. F. Keith.

Loew's new theatre lately opened in that city. It is playing pictures. For years Keith's, Providence, was without vaude opposition. It was known as a cut town on the Keith route. Acts were informed without exception if they wanted a Keith route they would have to cut their salary for Providence.

Phil Jones and Harry Green got a bad break at the premiere of their first legitimate production venture, "Just a Minute," at the Ambassador. Delay in hanging the settings resulted in several drops being fouled, the counter-weight system becoming jammed. The result was a 30-minute wait.

Mae Murray, making a prolonged vaude tour, got one of the biggest breaks on front page ever attained in Los Angeles during her week at the Pantages (Oct. 8).

Rumors that she would be arrested on the stage while working, the actual issuance of a warrant for her arrest on a house-breaking charge, announcement of a grand jury investigation of perjury charges against her in connection with a recent lawsuit in which she won a $32,000 verdict from Jack Donovan, screen cowboy; all this and more were broadcast by local papers with screeching headlines. The Pan was jammed all week.

The maze of legal entanglements emanated from the Donovan suit. In this case, Miss Murray charged that Donovan had sold her a $25,000 house for $50,000. When she was awarded $32,000, Donovan appealed for a new trial which was denied. Donovan came back with perjury accusations against Miss Murray's testimony. This gave her the first publicity break of the week. Next, word suddenly came from Santa Monica, Cal., that a warrant was to be issued for the actress' arrest on a charge of illegally entering the house involved in the original suit itself with the accompanying threats that she would be taken into custody at the theatre.

In Culver City a couple of femme comics are proving that many a good showman has come from back stage and that it takes a showman to make a showman. A few years ago Pearl Merrill and Blanche Paralta, quit their fake sister act in vaude and parked themselves in California. Culver City looked like a good bet and they took a chance on acquiring a piece of property and putting up the Paralta theatre. They got a lucky break when their property became an important factor in a big realty deal. The realtor promoting the proposition made them a deal that resulted in their acquiring a new theatre and office building which they opened as the Culver.

A chance came to lease the house to West Coast Jounier circuit and the femmes took a trip around the world. Recently they returned to find that West Coast Jounier had found the house not such a good bet for them. The girls took it back on an arrangement with W. C. and are running it themselves. With a policy of pictures and prologs, using four acts and one of the femmes acting as m. c. they are putting the house back on the map and taking it out of the red with good showmanship.

Dan Conway, cousin of Jack Conway of Variety, tells of Con's early trend as a humorist. Dan and Jack decided to take an examination for state meat inspector. Jack had not technical knowledge of the points in the questions, so he kidded them.

To the query as to how an inspector would detect a tubercular cow, he answered: "Listen to its cough." To the question how he could tell oleomargarine, he wrote: "My mother uses only the best creamery butter."

The examiner was not dumb. When Jack asked him what about it, he replied:

"Young man, you should go into the show business."

That was a prediction.

Legit Showing Benefit of Talkers Is Coast Claim by Play Brokers

Los Angeles, Oct. 23.

Renewed interest in spoken drama on the part of the theatre-going public seems to be one of the effects to follow the introduction of sound pictures.

Play brokers in Los Angeles and Hollywood report successful stock companies in virtually every southern California community big enough to support a community theatre, whether operated as such or not.

With experienced talent available through the screen colony in Hollywood and with sound reviving interest of stage and screen players in anything that will give them an opportunity to strut their stuff, the community theatres are thriving.

Play brokers attribute it directly to the advent of sound pictures, claiming that hearing the voices of players coming out of the horn has stimulated a desire to both see and hear them in person.

Write Your Own Is Bill Rogers' Salary

According to inside reports the matter of Will Rogers in "Three Cheers" at the Globe, has been left up to the humorist himself by Charles Dillingham. The manager is said to have ordered that Rogers be given a check signed in blank—how do you do—and Will can put in the figures.

It is presumed that Rogers will approximate his weekly salary on a percentage of the gross, as did Fred Stone who received 10 per cent in previous shows. On that basis Rogers will get upward of $4,000 weekly, the show being paced over $40,000. Rogers joined the cast after Stone was badly injured in an airplane crash while doing a solo flight. Salary was never mentioned. Bill wanted no billing but Stone insisted that Rogers be given top billing. Rogers' action was that of one old friend to another.

One thnig about his success in "Three Cheers" is that Rogers has at last realized an ambition—that of becoming a regular actor. He has appeared in "Follies" skits in addition to his specialties but never handled a role throughout a show.

The friendship of Rogers and Stone dates back many years. Fred caught Bill in a honky tonk doing a turn for which he received $85 weekly. They sort of palled around, Rogers teaching Stone how to manipulate a lariat and Stone going on with Bill at times.

Dorothy Hall Jumps Into "Girl Trouble"

"Girl Trouble" originally scheduled to open Monday at the Belmont, New York, was set back until tomorrow (Thursday) because of a switch in femme leads.

Dorothy Hall went in Saturday supplanting Mae Murray (not screen actress) to get up in the part in six days for the Belmont premiere.

Miss Hall's induction makes the third femme lead opposite Allan Dinehart, since the show opened on tour two weeks ago. Georgette Cohan, daughter of George M. Cohan was the first, withdrawing in favor of Miss Murray after the Philadelphia break-in.

"K Guy" Later On

"The K Guy" which closed Saturday after but one week at the Biltmore, New York, will be put on around the Christmas holidays in a smaller house, and under a lower stop clause.

Irving Yates, vaudeville agent, who debuted as a legit producer with "The K Guy" believes a new hook-up will get the shows across or at least establish the picture and stock rights.

"The K Guy" had a stop clause of $9,000 with the house guaranteed $4,000 and the first and only week grossing less than $3,000.

Yates has a road company of "Dracula" now out playing Worcester and Springfield this week.

In Rep Company

Los Angeles, Oct. 23.

Kenneth Thompson, added to Rep cast and will play opposite Nance O'Neill in "The Silver Cord," opening play, Nov. 19.

RIVIERA FILM NEWS

(Continued from page 6)

new and is within 100 yards of the Rialto and Casino de Paris. It is an arty little box called Cine France and will plug French freaks.

All these theatres, incidentally, move the amusement center from the shopping district to the sea front, a mile or so further west, as radical as moving Broadway to Park avenue.

Alice Terry Cancels

Alice Terry's reservation on the Homeric, which sailed yesterday was cancelled. She was going to Hollywood for a vacation and maybe pick up a picture to do 'till Rex Ingram found capital and story to follow "Three Passions." Now she may get to work here in three months.

Ingram had a contract to do another picture for Ludwig Blattner, but the gossip here is that Blattner's money didn't even finish "Three Passions." Hence the formation recently in London of the Ingram-Hamilton Syndicate. Alastair Mackintosh, who just recently married millions, and Edouard Corniglion Molinier, the young general counsel of Franco Films who has always been generous with his money, were pulled into this group. N. Bosanquet, an industrialist formed the fifth member of the directorate.

Public is expected to be so impressed with these names that the side bets by the kibitzers should swell the money in the house to $500,000 at least.

"Venus" Water Sports

Dancing scenes aboard a yacht, aquaplaning and water sports are featuring the location work of "Venus." Troupe is at Villefranche, picturesque old harbor east of Nice. British warship "Queen Elisabeth," anchored in the harbor is being used as atmosphere, though it doesn't know it.

As soon as Leonce Perret is finished with interiors of "Possession," "Venus" will move into the Franco Film studios.

Snicker at Fairbanks' Idea

Fairbanks' new original, telling of the further adventures of "The Three Musketeers," is giving the French a laugh. He must have picked up the title while visiting Cannes last summer. Three miles off the coast is the isle of St. Marguerite where "The Man in the Iron Mask" was imprisoned. There are a lot of yarns about him—in fiction, legend and tradition—but the best hunch is he was the twin brother of Louis XIV.

Being born so close to his brother, even if a little late, made him politically dangerous. So they put him in irons. A few minutes earlier in the world and "The Man in the Iron Mask" would have been king. The moral is: be on time.

Whoever he was, he was a somebody. On one occasion a fisherman picked up a note "The Man in the Iron Mask" had thrown out of his island prison window and brought it to the authorities. They quizzed him until they discovered the salty couldn't read. Had he been a Trader Horn or a Gene Tunney they'd have put him in the torture chamber and then thrown him to the sharks. There are times when even the absence of a tab education has its advantages.

Weds Bathing Queen

M. Isnardon, manager of Franco Film studios, has married Mlle. Berthe Delecret, last year's bathing beauty queen of Nice. Isnardon was captain of Senegalese troops in the French Army before taking over the job vacated by Harry Lachman when he joined British International.

Animal Trial Scene

M. Machin at the Turin Studios, making "Beasts Like Men," an all-animal picture, has changed title to "From the Jungle to the Screen."

Production has a trial scene in which chimpanzees, monkeys, dogs and even chickens act roles.

Stock's Takachance Fair

Minneapolis, Oct. 23.

The "take-a-chance" week at the Shubert with the Bainbridge dramatic stock doing an unnamed mystery thriller by an unknown author, did not turn overly profitable in the face of a large amount of stiff opposition all around the town.

About $4,200. A gain over preceding week when "Seventeen" held forth, but nothing to brag about.

PEGGY O'NEILL

Now in Aarons & Freedley's "Treasure Girl" in Philadelphia. Robert Coleman in the New York "Mirror" recently said: "Peggy O'Neill, the blonde youngster at the Palace, will develop into one of our most popular light comediennes. She can dance like a flash and has an excellent sense of humor."

DIRECTION
RALPH G. FARNUM
1560 Broadway

"Big Fight" $50,000 in Red Closes This Week

"The Big Fight" will close in New Haven Saturday. It has played nine weeks in all. A route for the ntire season had been arranged.

Although the show fell down on Broadway and Boston, it was expected to be a cleanup in the middle west. Last week in the Hub about $40,000 could have been grossed but the takings were more like $15,000.

Jack Dempsey starred alone after the New York date, is said to have requested a release from his contract which called for $5,000 weekly and guaranteed him 20 weeks minimum. Illness of his wife Estelle Taylor, said to be in a sanitarium suffering with arthritis, is the reason stated for his desire to quit. Miss Taylor was co-starred until "The Big Fight" went on tour, but it was repeatedly reported she was on the verge of stepping out of the cast.

Four managers are concerned in "The Big Fight," figured to be more than $50,000 in the red. Sam H. Harris presented it, with Albert Lewis, Crosby Gaige and David Belasco participating. The latter directed.

Musical Writing Trio Splits—Fields Alone

A split in the Fields-Rodgers-Hart writing combination, for several seasons the Tinkers to Evans to Chance of the musical comedy stage, occurs with Lew Fields' active come-back to the stage as the star and producer of "The High Cost of Loving" from the German farce in which he appeared in at the Republic in 1914.

Herbert Fields, the actor-manager's son, did the libretto to a score by Dorothy Fields, his sister, and lyrics by Jimmy McHugh. Miss Fields and McHugh came to striking attention with their clever songs in Lew Leslie's "Black Birds" revue, and priorly with the several Cotton Club revues.

It was deemed inevitable that Herbert and Dorthoy Fields would align with their father, and thus break up the former's triumvirate writing combo with Lorenz Hart and Richard Rodgers. The latter team continue as a songwriting team and will do shows with Herbert off and on, having a couple in work already.

Lew Fields' own starring musical goes into rehearsal Nov. 5, and will have Betty Starbuck and Constance Carpenter, contract players, in support. Both closed Saturday with "Chee-Chee," the flop Fields' show and one of the Fields-Rodgers-Hart's very few unsuccessful musicals.

BAILEY TRYING AGAIN

Oliver D. Bailey will shortly take another fling at legit producing. "Crashing Through," by Saxon Kling, and with Eleanor Woodruff featured is the piece.

Support cast now being engaged, with show due for rehearsal next week.

"Ladder" Sure Closing

Another two weeks will see "The Ladder" being taken down at the Cort. There is a report the show may be sent out of town for a time, but as far as Broadway is concerned the world's greatest flop is flopping out.

"These Days" is the next attraction at the Cort, due Nov. 12.

Future Plays

"Virgin Mothers," which tried out as "The Melting Pot," is being revised and recast for a New York entrance in three weeks. Jean Young is producer.

"The Call Girl," by Roland Oliver, went into rehearsal this week with J. J. Leventhal as producer under direction of Frank McCoy. Cast includes Dorothy Chard, Don Burroughs, Ray Walburn, Anna Chase and Richard Bender.

"Evangeline," new operetta based on Henry Longfellow's epic poem, composed by Donald Heywood (colored), composer of "Africana," produced by George A. Stevenson and Charles P. Davis.

"The Last Lover," by Charles Beahan, Garrett Fort and John Hunter Booth, next on Edgar Selwyn's production list. Now casting and due for rehearsal in two weeks.

"Strike Up the Band," musical, scrapped after an out-of-town showing last year, again contemplated by Edgar Selwyn.

"The Sacred Flame," W. Somerset Maughn play, long unnamed, is Gilbert Miller's second production of the season. Now in rehearsal with Miller staging.

"Brothers," drama by Herbert Ashton, to be produced by John Henry Mears with Bert Lytell featured, goes into rehearsal this week.

"Companionate Marriage," which played Chicago is being recast for New York by J. J. Leventhal. It goes into rehearsal this week.

"The Lady Lies," produced by Santley, Barter & McGowan, opens in Allentown, Pa., Nov. 1. Cast includes William Boyd, Shirley Warde, Eloise Stream, Frank Elliott, James Seeley, Betty Lawford, Cordelia McDonald, Harry Lillford, Anna Thomas, Henry Wadsworth, Irene Blair, Charles Croner and Olive Burgoyne. David Burton directing.

Katherine Kohler, one of the principals in "A Connecticut Yankee," is leaving the show to produce under her own name during the season.

"Her Unborn Child," with a new cast, produced by Payton-Burns, Ray Payton managing, starts road tour in the east Nov. 5.

"Major Barbara" which has supplanted "Wings Over Europe" in priority on the Theatre Guild's production list went into rehearsal this week. Cast includes Winifred Lenihan, Dudley Digges, Percy Waram, Elliot Cabot, Helen Westley, Charles Cortneidge, Gale Sondergaard and Douglas Montgomery.

"The Yellow Jacket," now rehearsing in New York, opens a four weeks' engagement in the Coburn theatre, New York.

Mrs. Fiske, rehearsing her all-star cast of "Much Ado About Nothing," opens her road tour Nov. 6 ,under the direction of Harrison Grey Fiske.

"Gander Sauce," a new comedy, produced by F. & M. Productions, with Mary Young and Taylor Holmes as principals, opens next Monday in New Rochelle, N. Y.

Censor in Queens

As a result of the recoil from "Pleasure Man," which played a week at the Boulevard, Jackson Heights, prior to its opening and raiding in New York, Queens County is now faced for the first time with the menace of censorship.

Assistant District Attorney Bill Robinson of Queens now attends all plays at the Boulevard Monday night. He sits with pad and pencil to note objectionable matter.

The family element of Jackson Heights and environs squawked plenty at "Pleasure Man," with many couples walking out of the theatre.

DAVID TOBIAS DIVORCED

Ansonia, Conn., Oct. 23.

Mrs. Blanche Tobias has been granted a divorce from David Tobias, an actor. Cruelty and desertion were charged. The couple were married in 1924.

BRITISH FILM FIELD

(Continued from page 6)

he will be unmercifully exploited."

About People and Things

Sinclair Hill has been appointed a member of the Hollywood Academy of Motion Picture Arts and Sciences.

Walter Marks, over here to try and effect a Quota arrangement for Australia, goes on to Berlin in two weeks.

Despite the violent publicity push given to Alexandre D'Arcy, he has been replaced in "The Silver Rosary," just going into production by Denison Clift for British International, by John Stuart, who was at one time to have been Mary Pickford's next leading juvenile.

Stagnation

A draught is being felt badly and will be till the end of the year by distributors, especially by the salesmen. Everything in the nature of booking is at a standstill. This week only three films were previewed in London, and in a couple of weeks there will be a complete cessation.

This means the salesmen have nothing to offer, and they are in for a three months' patch on these lones. Some distributors pay half commission at maturity of contracts, so some of the field fellows will still be drawing a little dough. Others will be pretty flat till at any rate after Christmas. What with this and the producing slump, things are not a bit rosy except in the exhibiting end, where on the whole, they are doing fine.

Levey's Deal

Arthur Levey, film broker who was at one time sweet on an idea for an Anglo-American Amity League, is to go on the board of a new company now being formed as Lancashire Screen Productions. This concern is to have a capital of $1,000,000, and will issue stock to the public. It has bought some old hydroplane sheds at Lytham, near Blackpool, at one time used by the Parkstone Film Company for the making of advertising shorts. Associated with the enterprise are George Pearson of British Screen Productions, and a director, George Dewhurst.

Levey comes into it through a tie up with Rayart, whom he represents over here. The layout is to arrange for joint production with Rayart and British Screen Productions, for 12 films a year. It is claimed Dave Mountain and others have already signed, and George Pearson is leaving on the "Leviathan" Oct. 11 to close the contract.

Lytham is not an ideal center for a studio, but do ideals matter in a promotion way?

P. A. Changes

Meantime, though not necessarily arising from this situation, several of the Press reps. are out. W. H. Batten, who left the Sunday Dispatch to join Herbert Wilcox's British & Dominions Company, has gone back to the newspaper end, on the staff of the Star, afternoon paper; J. Peet Leslie has left Fox; H. Lewis goes from the Stoll Studios because the plant is now devoted to letting floor space and the hirers have their own publicity hounds; and Universal is without a press manager after many experiments and changes.

Harmon and Lady, small act playing picture dates, took one at a little East End dump. Lord manager wanted them to put on a current song which they hadn't got. Then the stage wasn't set so they could play. Then they wouldn't go on. Then the manager bawled them out, so they said, in filthy language. Then there was a bit of a scrap. And in the Court hizzoner said he didn't believe the manager and awarded the vaude duo $25 damages.

This Jackie Hoo Ray, some time ago admitted not to be a member of the Our Gang group, is still pulling his juvenile star-finding gag here. Last week he was operating in Scotland, where exhibitors in Aberdeen fell for it.

MILTON'S FIRST

Los Angeles, Oct. 23.

Robert Milton, former New York stage director, will make his first picture for Paramount starting Oct. 29.

It is "The Dummy," with Evelyn Brent, Mickey Bennett and Vondell Dar.

A talker.

TALKING COMPETITION

AMATEURS' "TOMMY" OPPOSISH TO DUFFY'S

Coast Producer in Court to Protect Road Show Rights—Unique Matter

San Francisco, Oct. 23.

Henry Duffy, Pacific Coast producer, through his counsel, Elmer E. Robinson, is taking legal action against a number of amateur producing organizations in the Northern California territory, alleging an infringement by their local productions of "Tommy," during the period he controls the Pacific Coast rights for the comedy.

A situation unique in the annals of road shows has developed.

In half a dozen of the smaller cities where "Tommy" has been booked during the past two weeks amateur organizations have likewise presented "Tommy," either on the same night as the regular road show booking or at a near date. In Reno, Nev., a school organization gave the comedy the same night it was at the legit house, with the result Duffy's business was hurt considerably. The same thing occurred at Vallejo, where the comedy was played the same night at Mare Island, suburb.

In San Francisco, where "Tommy" only recently completed a long run at Duffy's Alcazar, the Order De Molay Drama Club advertised the comedy for presentation at Albert Pike Memorial Temple, night of Oct. 13. Robinson secured a restraining order, basing his action on the fact that Duffy leased "Tommy" from the Century Play Co. of New York for sole production in the territory west of Denver, and which embraces the entire Pacific coast.

Investigation revealed that Samuel French of Los Angeles, who supplies plays to amateur organizations over the state, has been leasing "Tommy" for the opposition dates. It has resulted in cutting the receipts of Duffy's organization from 25 to 50 per cent. while on tour.

"Tommy" was sent on the road to fill in the interim between its Alcazar closings and opening at Duffy's new Dufwin, Oakland, which will be two weeks hence. The "Tommy" company on tour is headed by Sidney Toler, brought on from the east. Others in the cast are Gay Seabrook, Emerson Treacy and other coast favorites.

Road Shows and Stock For Broadway, Denver

Denver, Oct. 23.

J. M. Mulvihill, owner and operator of Elitch Gardens where noted metropolitan stars appear as guests each summer, has taken over the lease of the Broadway together with the Erlanger and Shubert road show franchise.

He will install a resident company headed by guest stars which will play in addition to traveling attractions.

The enterprise sets up opposition to Oberfelder & Ketcham who run the Denham theatre on the visiting star system. Mulvihill, who is now in New York, is said to be prepared to plunge in "names," making it tough for the Oberfelder-Ketcham enterprise.

The Broadway has been under the management of Peter McCourt for years playing only road attractions during the winter.

SINGER'S GROCERIES

Des Moines, Oct. 23.

Verna Rider Renner, professional singer, knows her groceries. She is going into the grocery business here, the only female member of the Independent Grocers Alliance.

Her store is located at 16th street and Mondamin avenue.

MAY SOUND "THE CLIMAX"

Los Angeles, Oct. 23.

Universal is negotiating with Renaud Hoffman to do "The Climax" which Hoffman owns.

Plans call for an all-talker version starring Jean Hersholt. Hoffman would supervise.

Mae West Billing

Heralds for "The Squealer" appearing in the suburban opera houses carry this thought:

"Produced by the man who produced, 'Diamond Lil' and written by the man who gave Mae West her ideas."

The producer is Jack Linder, the author, his brother, Mark Linder.

Talking Rights Contest For "Desert Song"

Somewhat of a test case is that which Max D. Steuer, on behalf of Lillian Albertson (Mrs. Louis O. Macloon), has brought against Warner Brothers, the Vitaphone Corp. and Vitagraph, Inc., interlocking interests. It concerns the screen rights to "The Desert Song," the operetta authored by Laurence Schwab, Frank Mandel, Oscar Hammerstein II, Otto Harbach and Sigmund Romberg, and originally produced by the first two.

Schwab & Mandel, through a subsidiary corporation, Malem Corp., ceded all production rights to the operetta to Mrs. Malcoon for the U. S. and Canadian territory west of Denver and Winnipeg, respectively. Mrs. Macloon (Miss Albertson), as owner of these rights, deems Vitaphone's forthcoming talker production of "The Desert Song" as a violation of her rights.

She would restrain, by court order, Vitaphone's intended production and release of "Desert Song" in her territory and asks for an injunction to restrain Vita from so doing.

Miss Albertson admits that when she made her arrangements with Schwab & Mandel the question of talking pictures did not figure. She values her rights at $75,000, and holds the western territorial production privileges for as long as she produces the operetta at least 10 weeks each season. Her first presentation was on Dec. 29th last. Mrs. Macloon pays 10 per cent of the gross plus $500 a week royalty for the rights.

Miss Albertson is in New York, seriously ill at the Park West hospital, attended by Dr. M. R. Amsel. The actress was operated on last August and has suffered a relapse, although the nature of the malady is not disclosed. It is believed to be acute peritonitis and the attending physician regards the actress-producer's condition very grave.

Actors' Fund's Talker Showing on Broadway

"Pusher in the Face," the four-reel dialog and sound feature made at the Paramount Astoria studio for the Actors' Fund and Authors' League, is slated to open in November at the Criterion, New York, in conjunction with Paramount's first all-dialog feature, "Interference."

Robert Florey directed "Pusher" from F. Scott Fitzgerald's story. Actors donating their services to the picture include Lester Allen, Estelle Taylor, Lillian Walker, Raymond Hitchcock, Carroll McComas, Reginald Owen, Amelia Summerville, Lavinia Shannon, Harry Stubbs, Julius McVicker, James Harper, William Riccardi, Jean Del Val, Armand Cortez, Albert Royal, Muriel Finley, Jacob Frank, Jack Hartley and Madeliene Fairbanks.

ARLISS ILL; PLAY HALTS

St. Louis, Oct. 23.

George Arliss was too ill to open at the Rialto in "Merchant of Venice" last night. Doctors had ordered him to bed until Thursday when he fainted Saturday evening after the performance in Cincinnati.

On the trip to St. Louis he became worse and in spite of one of the heaviest advance sales of years, the first three performances had to be called off. Trouble is diagnosed as acute laryngitis.

DIALOG PICTURES ON B'WAY AT $2

Talker Producers Now Ready to Book Broadway Houses for Next Season—Raiding Legit Ranks for Actors and Authors—Stage Show Makers Unable to Compete

COMPARATIVE SALARIES

Actual competition of talking pictures with regular Broadway attractions is dated as early as Labor Day of next season. The outlook is that of talkers invading the legit in almost every phase.

One of the leading picture producers has offered to book a new talker, not adapted from any produced play, into a Broadway house of moderate capacity, the date to start late next August. The proposed admission scale will be $2 top.

Indications point to the passing of the average dramatic production and small capacity theatres. New producers with short bankrolls will find it more and more difficult, nor will it be much less so for the recognized manager. The predicted evolution of the talker for Broadway will aid the actor and dramatist to a greater extent than has been anticipated, since there will be higher salaries and more production of talking dialog pictures.

Picture Salaries

An idea of why the legit producer will not be able to compete with the talker producer may be had from recent contracts given Broadway actors. A $500 per week player has been engaged by a major picture concern for talkers at $1,600 weekly for the first picture. An option on his services for the following six months calls for a salary of $2,000 a week and for the succeeding six months at $2,500. A somewhat similar proffer has been made to an actress now receiving $350 weekly.

The competition of the talking picture makers extends to the authors, with similar assurance of high remuneration. Competition with the legitimate producer is discernible, so much so it is anticipated the authors will naturally seek to do business with the picture makers first, rather than with Broadway stage producers as at present.

It will be no trick at all for the talkers to offer authors terms similar to those of the producer, with indications the picture people will make their bids so attractive no author will likely refuse.

Road Comeback

It is the apparent aim of the talkers designed for Broadway competition to select new plays in the same manner the stage producer does. But the chances of turning a profit in talker form is expected to be greater, in fact assured, because of the exhibiting territory to be opened up.

The real comeback of the road may be found in the talkers. That would mean not only more chances of authors selling their scripts and higher compensation for actors, but it opens an avenue to agents and company managers. The collapse of the road has left many of the latter high and dry.

It is not thought talkers will eclipse or eliminate show business, as now constituted but it is expected to be a competitive factor of no small proportions. Legit musical productions may not be as much affected as dramas and comedies but the amusement horizon of coming seasons appears to throw a contour much different than the present.

Ervine's Opinions

The morning World's critic, St. John Ervine, brought over from London to review Broadway, witnessed three new productions last week. He thought:

"3 Cheers"—Good.
"Olympia"—Bad.
"Mr. Moneypenny"—Bad.

"G.V.F." Ads Go 50-50 In St. Paul and Minn.

Minneapolis, Oct. 23.

St. Paul newspapers refused the initial newspaper advertising copy submitted by the "Greenwich Village Follies" advance agent and compelled a revision. Local newspapers accepted the same copy.

The ads, hotter than any ever before used for a show here, not excluding another Shubert attraction, "A Night in Spain," proclaimed "TONIGHT! — A Shock Absorber Under Every Seat." It also declared that the "Follies" "outstrip all 1928 revues in beauty, daring and spectacle" and that "never before anything like it seen in Minneapolis—more rejuvenating than a barrel of monkey glands."

The show failed to live up to these advance promises. Business big here, but just fair in St. Paul. "Buzz" Bainbridge, new lessee of the Minneapolis and St. Paul Metropolitans, had the show in the Twin Cities on a $35,000 flat guarantee for the fortnight and came out a little ahead financially on the venture, due to the fine turnout of Minneapolis theatregoers.

Morley's Hoboken Comedy

Next week, all of it Christopher Morley's comedy, "Pleased To Meet You," with Jerome Kern's incidental music, will play at the Rialto, Hoboken, just beyond the tunnel.

The Morley - Throckmorton-Gribble-Miliken group has been amusing itself with the old Rialto over there, and so far to the entertainment of the natives as well as the foreigners from New York.

It takes a half an hour to get there, says the announcement, with choice of two routes. Also choice of two Hoboken resaturants if one prefers to eat on the other side. The announcements mention both by name with phone number for each, thereby playing perfectly square with Hoboken. Same places are also recommended if one can still feel like food after seeing the play.

Helen Ford in Nite Club

The former George Olsen Club on West 49th street will be re-opened by Tony Shayne Oct. 30 as the Helen Ford Club.

Miss Ford, of legit, starred in 'Chee-Chee" which flopped and closed last week. She will participate in the floor show, which has Wellington Cross as m.c.

Body of Belle Applegate, Suicide, Unclaimed in Chi

Chicago, Oct. 23.

Body of Isabelle Grant, professionally known as Belle Applegate, one time opera star, lies in Cook County morgue, awaiting a claimant. Miss Applegate committed suicide by taking poison Oct. 19 in a local hotel. She was despondent over ill health and following unsuccessful come-back attempts.

Deceased is believed to have had a mother, brother and sister residing somewhere in Kentucky.

Title From Contest

Boston, Oct. 23.

"A Tree for Two" was the winning title in a contest sponsored here by Messrs. Shubert for a new name for the "Queen's Taste," a musical comedy now playing at the Shubert.

VOICE DOUBLE COSTS LEGIT MAN SOUND JOB

Equity Investigating — Claim Stage Actor Didn't Have Chance

Los Angeles, Oct. 23.

Alleged unfairness of film producers in using voice doubles when the original actor has the stage experience and ability to speak the lines is to be made an issue by Equity, according to the A. E. A. Los Angeles office.

Instance upon which the issue is to be made concerns a well-known stage actor whose name has been withheld. The player was engaged to make a silent film by FBO, no mention of sound being made. When the picture reached New York it was decided to add sound sequences and voice doubles were used. Situation came to a head when the player was considered for a sound part and the FBO picture was run off. He lost the booking because of the double's voice.

Another phase of the talkers said to be causing grief is the tendency of the studios to use players for certain sequences and then lay them off for several weeks until ready to complete the picture. Meantime all other studios and the Central Casting are tipped that the actor is to be kept on ice until needed at the first studio.

Mrs. Couthoui Uncovers Undercover Stuff

Chicago, Oct. 23.

Couthoui Ticket Agency, largest in this city, controlling 22 hotel and club stands, is reported to have had a shakeup.

Mrs. Florence Couthoui, owner and actively in charge of her business, is said to have engaged detectives to investigate her own offices during the past month in an effort to unearth a leak in her business that has been growing steadily.

During the investigation it is said that employees of the Couthoui stands were found playing with and helping out the independent brokers in town, making up extra commissions and burning up the surplus of their stock. The independent brokers were found to be unloading fully 50 per cent. of their stock to the Couthoui employees, and thereby making a showing to the theatres.

As a result a cleanup in the Couthoui offices is promised. It will involve stands in the Woods building store, Hamilton Club, Chicago Athletic Club, Stevens Hotel, with several other stands threatened.

Defied Superstition

Cleveland, Oct. 23.

A typical old-fashioned stage jinx hit the Little theatre on the opening night of its revival of "Ten Nights in a Barroom." It started when a violinist, in defiance of an old theatrical superstition, played "Home, Sweet Home" before the show opening.

In the first act a player was accidentally hit by a nail, but kept acting while the blood poured down his face from a cut in his head. A little while later the villain went into a dead faint, falling on his face. Then a girl usher pulled a faint in an aisle.

The three catastrophes broke the jinx, for after that the performance went on without another accident and became a local hit.

"DAGGER" OPERETTA OFF

"The Dagger and the Rose," Horace Liveright's operetta, musicalized from "The Firebrand," is off for another season.

A new book is necessary. The Isable Leighton-Francis Edwards Faragoh libretto is lacking.

Guy Bolton may do the new book.

Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top prices of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

Admission tax applies on tickets over $3.

"A Connecticut Yankee," Vanderbilt (52d week) (M-882-$5.50). Final week for "Yankee"; "The Revolt" next week; business sagged badly on Broadway; general complaints; Indian summer blamed.

"Animal Crackers," 44th Street (1st week) (M-1,323-$6.60). Presented by Sam H. Harris; Four Marx brothers starred; opened Tuesday.

"Billie," Erlanger (4th week) (M-1,520-$3.85). Tepid weather probably holding this one back, accepted idea of sub-normal conditions; Cohan's musical highly rated in ticket circles; over $25,000 claimed.

"Blackbirds," Eltinge (25th week) (R-892-$3.85). Moved from Liberty last week, continuing sell-out pace; scale increased to balance lesser first floor capacity; over $20,000.

"By Request," Hudson (C-1,094-$3). Suddenly went to Boston after withdrawing Saturday; played four weeks.

"Chee Chee," Mansfield (M-1,050-$5.50). Stopped suddenly Saturday, playing four weeks; good business at start but not conceded winner; reports of police scrutiny discounted; "Americana" next week.

"Courage," Ritz (3d week) (D-945-$3). Management confident of sticking this one over; hasn't done much to date; took healthy jump last week, bettering $8,000.

"Cross My Heart," Knickerbocker (6th week) (M-1,412-$4.40). Agency buy expired and not renewed; fairly good business first four weeks; last week $16,000 estimated.

"Diamond Lil," Royale (29th week) (CD-1,117-$3). Around $11,000 last week; figure considered good at this stage of run; probably pick up again.

"Elmer the Great," Lyceum (5th week) (C-957-$3). Business nothing to brag about; around $6,000, under previous pace.

"Exceedingly Small," Comedy (1st week) (C-682-$3). Presented by Actors Theatre; written by Caroline Francke; opened Monday.

"Faust," Guild (3d week) (O-914-$3). Six weeks will let this one out; around $14,000 claimed, by virtue of subscriptions; "Major Barbara" to be revived next month; with "Wings Over Europe" later on.

"Front Page," Times Square (11th week) (C-1,057-$3.85). Fast moving drama continues clean-up; a bit off last week but $23,000 estimated.

"Gang War," Sam H. Harris (10th week) (C-1,057-$3.85). Final week; moderate grosses for limited period; about $8,000 with less last week; "Luckee Girl" moves in from Casino Monday.

"Gentlemen of the Press," 48th Street (9th week) (C-969-$3). Much better here than at Miller, but slipped with others last week; claimed over $7,000.

"Girl Trouble," Belmont (1st week) C-515-$3). Presented by Richard Herndon; written by Barry Connors; opens Thursday (Oct. 25).

"Goin' Home," Masque (19th week) (CD-700-$3). Final week here; must find another house or close; good show gone wrong; "Young Love" due next week.

"Good Boy," Hammerstein's (8th week) (M-1,400-$6.60). Took it on chin, but other musicals as badly affected last week; slipped more than $6,000 for approximate $23,000.

"Gods of the Lightning," Little (1st week) (D-530-$3). Presented by Hamilton McFadden; a drama reported to be exceptional; written by Maxwell Anderson and Harold Hickerson; opens tonight (Wednesday).

"Good News," Chanin's 46th St. (60th week) (M-1,413-$5.50). Still making coin; eased off last week but rated over $20,000; expected to stick through November or bit longer.

"Heavy Traffic," Henry Miller's (8th week) (CD-946-$3.85). Final week, moved here from Empire last week; trade further shading off; about $7,000. "Possession" moves over from Booth.

"Hold Everything," Broadhurst (3d week) (M-1,118-$5.50). Looks like this new musical is in money; in second week, against weather handicaps, over $25,500; full capacity said to be $32,000.

"Jarnegan," Longacre (5th week) (CD-1,019-$3.85). Rated having good chance to go through season; business holds to good figures and profitable both ways; $14,000 estimated.

"Jealousy," Maxine Elliott (1st week) (D-924-$3). Presented by A. H. Woods; adapted from French by Eugene Walter; highly touted; only two persons in cast, Fay Bainter and John Halliday; opened Monday.

"Just a Minute," Ambassador (3d week) (M-1,200-$4.40). Booked into wrong house; production cannot be properly set on triangular stage, which handicaps performance; $12,000 not enough for a musical.

"Little Accident," Morosco (3d week) (C-898-$3). Figures to make distance to fairly good grosses; second week quoted a bit over $9,000.

"Luckee Girl," Casino (6th week) (M-1,477-$4.40). Moves to Harris next Monday; had been averaging $16,000, but probably less last week; an in-between musical; "Hello Everybody" follows next week.

"Machinal," Plymouth (8th week) (D-1,012-$3). Tepid weather interfered with steady increase in business; over $12,500 last week and will grow again.

"Mr. Moneypenny," Liberty (2d week) (D-1,202-$2.50). Favorable indications; opened Wednesday to fair business, with attendance picking up; downstairs draw according to agency sales.

"Night Hostess," Martin Beck (7th week) (CD-1,189-$3). No doubt about Phil Dunning's melodrama being liked; while not among the big-money shows, it is profitable; a bit off last week at $10,000.

"Olympia," Empire (2d week) (D-1,099-$4.40). Distinctly mixed opinion about latest Molnar play; doubtful of lasting more than a few weeks; $8,000 to $9,000 in first seven performances.

"Paris," Music Box (3d week) (C-1,000-$4.40). Class draw, with business among the best of season's new shows; last week estimated over $23,000.

"Possession," Booth (4th week) (CD-708-$3). While under stop limit, should stick for a time; must move because house booking, and goes to Henry Miller's Monday; paced at $8,000; "These Few Ashes" next week.

"Rain or Shine," George M. Cohan (38th week) (M-1,371-$5.50). Long run attractions took the slump slap hardest last week; estimated gross here about $25,000; had been bettering $30,000.

"Relations," Wallack's (10th week) (C-770-$3). Has stuck it out much longer than first indicated; getting some cut-rate money, and still hopeful.

"Rosalie," New Amsterdam (42d week) (M-1,702-$6.60). Final week; goes to road, with Phila. the first stand; has a long run to its credit and a goodly profit claimed; house dark until "Whoopee."

"Scandals," Apollo (17th week) (R-1,168-$6.60). Grosses have been held to high level via long agency buy; brokers reported stuck with plenty of tickets; $44,000 estimated.

"Straight Thru the Door," 49th Street (4th week) (C-708-$3). Business better than estimated; paced around $7,000, which is satisfactory for show of the kind; personal draw of William Hodge credited.

"Show Boat," Ziegfeld (44th week) (M-1,150-$6.60). Drew fresh publicity by entertaining Graf Zeppelin bunch; still the outstanding musical attraction on Broadway; over $50,000 weekly.

"Skidding," Bayes (23d week) (C-861-$3). Does not demand much in gross to operate; management claims some profit; business on a cut rate basis, maybe over $4,000.

"Strange Interlude," John Golden (39th week) (D-900-$4.40). Business for the six-performance-weekly attraction not affected by the newer productions; is set for season; $16,000.

"The Command Performance," Klaw (4th week) (D-830-$3). Doubt about making the grade; last week's takings estimated around $6,000.

"The Common Sin," Forrest (2d week) (D-1,50-$3). Fair notice drawn by new meller; also doubtful of being a money show; first week $6,000, estimated.

"The Grey Fox," Playhouse (1st week) (C-879-$3). Premiere postponed from last week through lead's illness; opened Monday.

"The High Road," Fulton (7th week) (C-913-$3.85). Agency sales point to a run for English comedy; class draw; was getting $18,000, and claimed more last week.

"The K Guy," Biltmore (C-1,000-$3). Taken off last Saturday; played one week; $2,500; "Tin Pan Alley" next week.

"The Ladder," Cort (105th week) (CD-1,094-$3). Two weeks after this; no flowers; cost enough already; house will get "These Days" Nov. 12.

"The New Moon," Imperial (6th week) (M-1,400-$5.50). Went through warm days last week with very little drop for even the matinees; a real hit; $39,000.

"The Three Musketeers," Lyric (33d week) (M-1,305-$6.60). Another class operetta with a record of holding over into new season, spanning the summer; somewhat affected last week; $30,000.

"The War Song," National (5th week) (CD-1,164-$3). Numerous benefits figured to keep this one going into December; business fair; the estimated pace $9,000.

"This Thing Called Love," Bojiu (6th week) (C-605-$3.85). Moved here from Maxine Elliott Monday; one of the newer shows that have done well enough downstairs, but plenty of room for improvement; $8,000 last week.

"Three Cheers," Globe (2d week) (M-1,416-$6.60). New musical smash due to Will Rogers; first week, with $11 premiere, $44,000.

"Ups-a-Daisy," Shubert (3d week) (M-1,395-$5.50). Doing fairly well, most business coming from agency support; balcony trade can improve; second week slightly off, $22,000.

"Vanities," Earl Carroll (12th week) (R-968-$7.70). Some performances off, but on the whole has been getting excellent money; pace figured around $34,000.

"White Lilacs," Jolson's (7th week) (O-1,776-$5.50). Theatre parties will probably keep this operetta going through fall; average around $20,000.

Special Attractions

"Sun-Up," revived at Princess, renamed the Lucille Laverne.

Civic Repertory, 14th Street; repertory.

"The Light of Asia," Walter Hampden's (3d week).

"When Crummies Played," Garrick (4th week).

"Sunny Days," Century; repeat; final week.

Family Biz Picks Up; 'Treasure Girl,' $33,000

Philadelphia, Oct. 23.

Theatre managers have their fingers crossed. Last week showed some indications of an end to the terrific slump.

Leader for the week was "Treasure Girl," new Gertrude Lawrence musical. With $3.85 top, $4.40 Saturday, it reported a gross of about $33,000.

Big disappointment was "Animal Crackers," moving from the Shubert up to the Erlanger. Smash hit in its first three weeks, this Marx Brothers' show dropped to around $24,000 last week after its move, something like $12,000 less than its high mark.

Among the dramatics, no smashes but Friday and Saturday business pulled several up from the doldrums.

Last night saw three changes. "Congai" with Helen Menken, at the Adelphi; "Mary Dugan" at Keith's and "My Maryland" into the Erlanger for a single week.

Next week will see five openings, "Macbeth" at Broad for two weeks; "Royal Family" for Lyric, four weeks; "Rosalie" at Erlanger, "Rainbow" (try-out) Chestnut, and "Music in May" (try-out) at Forrest.

Estimates for Last Week

"The 19th Hole" (Broad, 2d week) return only $7,500 last week, nothing like what it did before. Tyler's "Macbeth" Monday.

"Treasure Girl" (Shubert, 2d week) Gertrude Lawrence musical easily led town last week with $33,000.

Thurston (Garrick, 2d week) Magician playing three weeks. Usual $1.50 top. After Theatre Guild.

"Golden Dawn" (Chestnut, 4th week) Operetta not flop on return visit, but not as big as hoped. Last week around $20,000 only. "Rainbow" next.

"Trial of Mary Dugan" (Keith's, 1st week). Booking straight show into the large capacity house came as surprise. Heavily advertised.

"Grand Street Follies" (Walnut, 2d week) .Class revue got great notices but much of the material over heads. Under $15,000 at $3 top.

"Hello Yourself" (Forrest, 5th week). This collegiate musical holds long run record of season to date. Last week, off to $24,000. "Music in May" next.

"Interference" (Lyric, 4th week) Excellent British melodrama, after jumping up in second week, off last week to $10,000. "Royal Family" next.

"Congai" (Adelphi, 1st week) Sam Harris' fifth try-out of season here. Helen Menken starred. In for three weeks. "Squealer" got about $9,000 last week.

"My Maryland" (Erlanger, one week only). Stop-gap booking following week of "Animal Crackers" which fell to $25,000. "Rosalie" Monday.

L. A. Grosses

Los Angeles, Oct. 23.

"The Marriage Bed," produced by Felix Young, started strong at Mayan, getting $13,500 on six performances including a $5 opening. Title is deemed box office hereabouts.

"The Squall" at the Belasco, fourth week, clicked better than $15,000. Majestic tilled $9,400 on the 19th week of "The Desert Song."

Henry Duffy's local attractions and grosses were: "Shannons of Broadway," El Capitan, $5,800, fourth week; "Best People," Hollywood Playhouse, $5,700, second week; "Wooden Kimono," President, eighth week, $4,200. These grosses based on $1.25 scale.

"On Approval" hovered around $7,000 on second week at Vine Street. Music Box with "Tarnish" was around $3,000 for fourth week. "Jazz of Patriotism" at tiny Egan reported $1,100 on week.

"Young Love" Folds Fast; Chi Critics Did It

Chicago, Oct. 23.

"Rio Rita" out-Ziegfelded recent Ziegfeld attempts in this town, last week. The momentum back of the advance sale for the Illinois occupant indicates "Rita" will hold the town's lead for many weeks. Trade figured $43,000 gross, with reason to report that it will hold there on nine performances.

The critics worked in advance of the police women in the possibilities for "Young Love." Curiosity for the hot lines in the Woods new show was sidetracked by the newspapers. "Love" dies this week-end, making four brief stays for new attractions at the Woods since the season started. "The Five O'Clock Girl," after uncertainties," will open Sunday.

House managers were frank in admitting the ovations extended Gov. Smith Thursday and Friday nights showed their effects at the stands, particularly Friday, usually a strong gross pull.

Conditions throughout the week were normal, everything depending upon the advance strength of the respective shows. "Good News" is now out to establish a full year's run at the Selwyn, making it 16 weeks more to run. This engagement at $4.40 will create a new record for local legit.

The most substantial plugging for shows, viewed from a box office value standpoint, is going to "Command to Love," "Queen's Husband" and "Burlesque." Of these three, "Burlesque" needed attention the most. "Command to Love" can't fatten the balcony business, yet the lower floor is solid, and this play is drawing the strongest attention of any non-musical attraction in town for acting.

The town did a total gross of approximately $283,000 for 14 attractions last week. About normal trade for this period.

Estimates for Last Week

"Rio Rita" (Illinois, 2d week). Leads everything, thorough smash. Nine performances, midweek matinee at $3.85, gave $43,000.

"Manhattan Mary" (Grand, 7th week). Three varied prices on lower floor. Around $32,000.

"My Maryland" (Great Northern, 8th week). Moderated trifle, but $29,000.

"Mary Dugan" (Adelphi, 9th week). Gem of non-musicals; $23,000, with long run ahead.

"Good News" (Selwyn, 36th week). $23,000. Not to be sneezed at for stage of run.

"Command to Love" (Studebaker, 8th week). Splendid lower floor, but balcony call spotty. High $16,000.

Burlesque" (Harris, 6th week). Present strength figures around $16,000 or close to it.

"The Silent Houes" (8th and final week). Out this week, never satisfying for longer stay. Around $10,000, and lower recently.

"Queen's Husband" (Cort, 6th week). Getting valued publicity in right spots; approaching $12,000.

"Volpone" (Blackstone, last week, fifth week for Theatre Guild engagement). Capacity pace continues, with exact gross subtractions for subscription charges against gross of $23,000.

"The Red Robe" (Majestic, 4th and final week). On its way, not registering at $14,000 (nine performances). "The Gang War" to follow.

"Young Love" (Woods, 2d and final week). Critics saw to length of this one for the town. "The Five o'Clock Girl" next.

"Broadway" (Central, 6th week). Nice profit worked up with first presentation and another week to go. Around $5,000 at low scale.

American Opera (Erlanger, 4th and final week). Spotty trade, never high.

Boston's Benefit for Fund

Boston, Oct. 23.

A special matinee performance of "The Silent House" was given at the Majestic Theatre Friday afternoon for the benefit of the Actors' Fund.

Dempsey's Show Did $15,000, Capacity $40,000

Boston, Oct. 23.

Grosses of the legit not very encouraging last week. If it hadn't been for the business turned in by a couple of dramatics (thrillers), the story would have been very sad. The Jack Dempsey show, "The Big Fight," flopped badly, and even "Americana," of which considerable was expected, did not come through very strong, failing by about $3,000 to touch $20,000.

The flop of the Dempsey show was rather a shock. Booked into the biggest house in the town handling legit, its top could have given $40,000, but the business was estimated at not much better than $15,000.

"Dracula," which finished up a three weeks' engagement at the Hollis, was one of the nearest approaches to a real hit the town has had and one of the big money makers that this house has seen. It did $17,000 on the final week.

"Take the Air" on the final week at the Wilbur slid off about $1,000 last week, figured as a normal slip because of the extra business the holiday brought to it the preceding week. Grossed over $17,000 last week, pretty fair business considering the length of time it has been here.

"The Queen's Taste," at the Shubert (new musical), is on the final week here. It is planned to take it from here to Newark for more finishing process before New York. Possibility of shifting the name after here. Last week was about $17,000, under the gross of the previous week by about $2,000.

In the next to the final week at the Plymouth the Madge Kennedy show, "Paris Bound," did $10,000 last week. Its weekly gross has run along at about this figure since it opened here. Satisfactory for this type of show under the prevailing conditions.

The Tremont, which has been closed for a couple of weeks due to the lack of any attraction for the house, opened Monday with "By Request." Booked in for two weeks. Colonial seems fated for a couple of dark weeks after "Americana."

Three to open next Monday—"Red Robe" at Shubert, "Connecticut Yankee' for Majestic and Helen Hayes in "Coquette" at Wilbur.

Estimates for Last Week

"American" (Colonial, 3d week)—$17,000 last week. Not up to expectations. Final week.

"The Bachelor Father" (Hollis, 1st week)—Opens after "Dracula" turned in three weeks of very good business, with final week $17,000.

"Paris Bound" (Plymouth, last week—$10,000. Doing about same right along.

"The Silent House" (Majestic, 3d week)—Last week at this house. At Plymouth next week. About $14,000.

"The Queen's Taste" (Shubert, last week). About $17,000 last week. Still being worked on.

"Take the Air" (Wilbur, last week)—Long and fairly good money making run. Better than $17,000 last week.

"By Request" (Tremont, 1st week) In for two weeks.

Film Stars and Champ Fail to Excite Prov.

Providence, Oct. 23.

Two picture stars and a tennis champ provided interest for legitimate theatergoers this week in the persons of Viola Dana, Marjorie Daw and William T. Tilden, 2nd, doing only fair biz as against capacity for the movies.

Miss Dana's reception at the Modern where she was appearing as a stock guest star was warm, and the petite screen favorite clicked well. "What Every Woman Knows" used around $9,000. Okay.

Miss Daw and Bill Tilden appeared in "Dracula" at the Opera House, bringing out a large portion of the elite who knew Tilden when he made Providence his home some years ago. Poor at $5,000.

JINX STOCK HOUSE

Des Moines, Oct. 23.

After two weeks Don Dixon's Delineations company, opening at the Princess here, has suffered the same fate as Paul Foley's company, which attempted to open the house for summer stock.

Both companies felt the jinx that has been on the house for stock presentations the past few years, and both closed after the first or second week.

Coburn's Revivals

Charles Coburn has taken over Daly's 63d Street, New York, on a year's lease. He will spot a series of revivals at the house.

Coburn takes possession Nov. 1. The house will be renamed the Coburn theatre, with a revival of "The Yellow Jacket," featuring Mr. and Mrs. Coburn, as the first attraction.

Weather, Election Knock Down Grosses; "Cheers" Big, $44,000

Number of Attractions Nearly Normal—Off on Takings—Some Musicals Drop $7,000

Broadway is getting close to normal as to the number of legitimate theatres in operation, for the first time this season but business is considerably under normal. Indications point to the most sluggish autumn period of a decade.

Drops last week when complaints slip off more than $7,000 from the were general, saw some musicals level of the previous week. Others took it on the chin for $5,000. The dramas eased downward as a rule, with several managing to pick up through Saturday's business, when it was a bit cooler. Warm weather undoubtedly militated against show business. It is doubtful if Broadway hits its stride until after the presidential election.

Last week's new shows brought in a musical smash in "Three Cheers" at the Globe. Using a $6.60 top and counting the $11 premiere the gross was estimated over $44,000; "Olympia," at the Empire, was socked by the critics and is in doubt; it got less than $9,000 in seven performances; "Mr. Moneypenny" started Wednesday at the Liberty, with a downstairs draw indicated; rather good reviews; "The Common Sin" opened mildly at the Forrest, getting around $6,000; "The K Guy" was taken off Saturday at the Biltmore, getting less than $3,000 on the week; "The Grey Fox" was held over at the Playhouse until this week.

"Show Boat" commands the lead in the musical group and probably will not be headed; $50,000 and over, remarkable for a holdover; "Scandals" rated next in gross, possibly $44,000, but with the agency demand dropping fast; with "Three Cheers" among the leaders, "The New Moon" is in the big money, getting $39,000 last week; "Vanities" figured around $34,000; "Three Musketeers" slightly less; "Rain or Shine" eased down to $25,000; "Hold Everything" showed promise at more than $25,500; "Good Boy" slipped down to $23,000; "Billie" held up well at $25,000; "Blackbirds" still excellent, over $20,000 (moved to Eltinge); "Ups-a-Daisy" slipped a bit but got around $22,000; "Good News" $20,000; "White Lilacs" about that figure; "Cross My Heart" and "Luckee Girl" $16,000 estimated; "Just a Minute" $12,000.

"Paris" Goes to Front

"Front Page" was reported off a bit but claimed $23,000, the best still among the non-musicals; "Paris" proved a contender for leadership, if it did not top the field last week at more than $23,000; "The High Road" easily third at more than $18,000; "Strange Interlude" capacity at $16,000 (probably the only drama that actually sold out last week); "Faust" $14,000; "Jarnegan" about the same; "Machinal" $12,500; "Diamond Lil" $11,000; "Night Hostess" $10,000; "Little Accident" $9,000; "The War Song" the same; "Courage" and "Possession" a bit over $8,000; "Gentlemen of the Press" and "Straight Thru the Door" $7,000; "Elmer the Great" $6,000; same for "The Command Performance."

"Chee Chee," "By Request" and "The K Guy" were the added closings last Saturday, two of the houses going dark but relighting next week—"Americana" at the Mansfield and "Tin Pan Alley" into the Biltmore; "Rosalie" leaves the New Amsterdam this week; "A Connecticut Yankee" tours from the Vanderbilt which gets "The Revolt;" "Heavy Traffic" closes at the Miller which will get "Possession" now at the Booth; latter house will offer "These Few Ashes;" "Gang War" leaves the Harris which gets "Luckee Girl" now at the Casino, the latter house offering "Hello Everybody;" "Going Home" quits the Masque which will get "Young Love." Also opening next week are "Crashing Through" at the Republic and "The Final Balance" at the Provincetown Playhouse. "The Lido Girl" was taken off at the Totten which this Friday offers a colored show called "Colored Scandals." "Sunny Days" playing a cut rate repeat at the Century moves on.

29 Agency Buys

The premium ticket agencies are handling 29 attractions on the basis of a buy-out, with the usual percentage of return in most cases. But the brokers state the buys are too many in proportion to ticket sales and the general trend of business. The list: "Just a Minute" (Ambassador), "George White's Scandals" (Apollo), "Girl Trouble" (Belmont), "Hold Everything" (Broadhurst), "Vanities" (Earl Carroll), "Luckee Girl" (Casino), "Blackbirds of 1928" (Eltinge), "Olympia" (Empire), "Billie" (Erlanger's), "The Common Sin" (Forrest), "Animal Crackers" (Forty-Fourth St.), "Straight Thru the Door" (Forty-Ninth St.), "The High Road" (Fulton), "Three Cheers" (Globe), "Good Boy" (Hammerstein's), "The New Moon" (Imperial), "White Lilacs" (Jolson), "The Command Performance" (Klaw), "Jarnegan" (Longacre), "Elmer the Great" (Lyceum), "The Three Musketeers" (Lyric), "Heavy Traffic" (Miller's), "Little Accident" (Morosco), "Paris" (Music Box) "The War Song" (National), "Rosalie" (New Amsterdam), "Ups-A-Daisy" (Shubert), "The Front Page" (Times Square), "Show Boat" (Ziegfeld).

23 Shows Cut Rated

In the bargain list there are 23 attractions listed this week. The list: "Sunny Days" (Century), "Cross My Heart" (Knickerbocker), "Good News" (Chanin's 46th St.), "Rain or Shine" (Cohan), "Connecticut Yankee" (Vanderbilt), "Just-a-Minute" (Ambassador), "Good Boy" (Hammerstein's), "Skidding" (Bayes), "Relations" (Wallack's), "Gentlemen of the Press" (48th St.), "This Thing Called Love" (Bijou), "When Crummles Played" (Garrick), "Courage" (Ritz), "Heavy Traffic" (Henry Miller), "The Common Sin" (Forrest), "Gang War" (Harris), "Goin' Home" (Masque), "Possession" (Booth), "Exceeding Small" (Comedy), "Nite Hostess" (Martin Beck), "The War Song" (National), "Diamond Lil" (Royale), "The Command Performance" (Klaw).

Union Agents as Labor Delegates

Last week, at a meeting of the Central Trades and Labor Council, Theodore Mitchell and Milton T. Middleton, on the board of governors of the unionized Association of Theatrical Agents and Managers, were elected as member delegates. This is the first step of the union agents and managers in their struggle for recognition by the Organized Legitimate Theatrical Managers' Association.

Previously the A. T. A. M. had received a letter from Sam H. Harris, as president of the O. L. T. M. A., in which it was stated that the producers could not reconcile the fact that men employed as personal representatives of the managers should be affiliated with labor. M. J. Flynn, who read the letter to the Council, regarded it as a slight upon the A. F. L.

The stand of the legitimate managers, however, it regarded as a strong argument against the agents' union. It is possible the A. T. A. M. may eventually secure the support of the stage hands and musicians' union in a possible sympathetic strike. For the present, however, indications are such support will be largely moral.

In managerial circles the opinion against recognition appears too general and if forced to an issue may dispense with advance agents, according to reports.

Alien Actor Rule Changes Guild's Plays

The Theatre Guild has shuffled plans in which it will temporarily sidetrack "Wings Over Europe" for a revival of George Bernard Shaw's "Major Barbara." It went into rehearsal this week.

The change of Guild's production schedule is said to have been occasioned by Equity's recent ruling on alien actors. The Guild had several English actors penciled in for the cast which had to be eventually scrapped through their not having made the grade of 100 performanances in America within the time limit set by Equity in its ban regulations.

10 Shows Out

This week's outgoing list added to three additional closings last Saturday makes a total of 10 withdrawals from Broadway's list.

"Rosalie" presented by Flo Ziegfeld at the New Amsterdam with Marilyn Miller and Jack Donahue starred, leaves for the road after a run of 42 weeks. The attraction

> **ROSALIE**
> Opened Jan. 10. Littell (Post): "Class A musical comedy." Notices all favorable.
> Variety (Abel) said: "Not satisfactory $6.60 entertainment and will not approach by several months the run of "Sunny."

was among the leading gross getters last season, holding over through the summer to a pace of over $30,000. In the early months the gross was around $44,000 and more. Always received strong agency support.

"A Connecticut Yankee," presented by Lyle D. Andrews and Lew Fields, will tour from the Vanderbilt after a run of 52 weeks.

> **CONNECTICUT YANKEE**
> Opened Nov. 3, 1927. "Tuneful and amusing," said Atkinson (Times); this the gist of reviews.
> Variety (Sid) figured: "Ought to ease along to moderate money."

The year's engagement was continuously profitable. Last season the pace was $22,000 and better for months and during the summer and early this season the gross was $15,000.

"Heavy Traffic," presented by the Charles Frohman office, will close at Henry Miller's after playing eight

> **HEAVY TRAFFIC**
> Opened Sept. 15. Mantle (News): "Honest proletariat will have little or nothing to do with it." Winchell (Graphic) predicted: "Probably will not endure."
> Variety (Ibee) said: "Not last three months."

weeks. It opened at the Empire, getting around $12,000, then easing off to $8,000, with less at the Miller.

"Gang War," presented by Willard Mack, with the Shuberts interested will go to the road from the Harris Friday night, opening in Chicago

> **GANG WAR**
> Opened Aug. 20. "Misses fire," verdict expressed by Gabriel (Sun) with other reviewers mostly concurring.
> Variety said: "Should have no trouble enjoying healthy stay."

Sunday. It played 10 weeks to moderate business, starting around $10,000 and slotted at $8,000.

"Goin' Home," creditable effort by Brock Pemberton, closes at the Masque. It opened at the Hudson

> **GOING HOME**
> Opened Aug. 23. Anderson (Journal) said: "Long-winded, slow and only occasionally effective." Critics divided between lukewarm and cold.
> Variety (Abel) stated: "Leaves one cold."

and in all played 10 weeks to light business. Paced under $4,000 but deserved better support.

"Chee Chee," presented by Lew Fields at his Mansfield, was taken off last Saturday, playing four weeks. It was claimed that the police were rubbering because of book

> **CHEE-CHEE**
> Opened Sept. 25. Bad notices predominated with "tedious" the word of condenmation in most cases.
> Variety (Abel) said: "Lethargic and boresome."

but the attraction appeared to have little chance after the agency buy expired.

"By Request," presented by George M. Cohan at the Hudson, was sent to Boston, taken off last Saturday after four weeks of moderate business. Business moderate but show well thought of. Likewise expiration of agency buy figured.

> **BY REQUEST**
> Opened Sept. 27. Moderate notices general with deRohn (American): "Mild but none the less certain hit." Gabriel (Sun) recommended it: "With no misgivings but with no vast raptures, either."
> Variety (Ibee) thought: "Should achieve moderate success."

"The K Guy," offered by Irving and Charles Yates lasted one week at the Biltmore, also closing suddenly last Saturday. The show lost about $15,000. It got about $2,500 and the managers decided to go no further.

> **THE K GUY**
> Opened Oct. 15. Second stringers liked it.

Closing this week too is "Sunny Days" in at the Century on a repeat date. Last Saturday "The Lido Girl," a sleeper at the little Totten theatre, slipped off.

Shows in Rehearsal

"Major Barbara" (Theatre Guild).
"On Call" (J. J. Leventhal).
"Tin Pan Alley" (Henry Forbes).
"Age of Innocence" (Gilbert Miller).
"Companionate Marriage" (J. J. Leventhal).
"Thou Shalt Not" (Brady & Woods).
"An Immoral Lady" (Brady & Wiman).
"Crooks Convention" (Lyle Andrews).
"Hotbed" (Brock Pemberton).

Frisco Grosses

San Francisco, Oct. 23.

Away off last week, considerably below the previous week. Only house to show any appreciable upward trend was Green Street, where "Easy for Zee Zee," naughty French farce, is playing to heavy limousine trade. "Good News" is slipping rapidly at the Curran and looks like about three more weeks will wind it up for a total of eight. At the Geary, "The Royal Family" is another disappointment, and fifth week eased off another grand or so.

Guy Bates Post brought his Capitol engagement to a finish, holding firm on final week. Henry Duffy opened "My Son" at his Alcazar, but initial week did not break any records. At Duffy's President, "Daddies," in sixth week, held remarkably strong, though somewhat off, in keeping with rest of town. Columbia remained dark.

Estimates for Last Week

Curran—"Good News." With Eddie Nelson out of cast again with attack of flu, and general depression, musical sagged down to around $17,500 on fifth week.

Capitol—"The Play's the Thing." Fourth and final week; little better than $13,000. "Kongo" followed.

Geary—"The Royal Family." Retirement of Charlotte Walker from cast may have cut last week's intake, though the sophisticated comedy never did click right here. Fifth week, at around $8,000, quite disappointing.

Alcazar—"My Son." Rushed in when "Antonia" was hurriedly pulled, this Duffy drama will remain two weeks longer and then make way for Henry Duffy and Dale Winter in "In Love With Love," moving over from the new Dufwin, Oakland. "My Son" on first week not over $4,000.

President—"Daddies" continues to hold firm and clicked to around $4,300 on fifth week. Figured for about 10 weeks.

Green Street—"Easy for Zee Zee." Nothing very meritorious about this one, but it's a winner. At present speed, ought to last until Christmas. Sixth week hit $2,600; immense there.

MARIE DANE ARBITRATION

Arbitration in the case of Marie Dane for whom there are two contracts, one with the Shuberts and the other with Flo Ziegfeld, will be held today (Wednesday). Miss Dane is appearing in "Rio Rita" having secured the engagement through her agent, Lew Irwin who signed for her.

Miss Dane signed a personal contract with the Shuberts, explaining the mix-up by saying she did not know Irwin had made the Ziegfeld agreement, said to be dated prior to the Shubert contract.

Lambs' Indie Ticket Overwhelms Regular

Fritz Williams, independent nominee, defeated Leon Erroll, regular, for Shepherd at the annual election at the Lambs Club, New York City, last week.

The election was a clean sweep for the independent ticket with all of Williams' running mates steam rollered in, defeating the entire regular ticket selected by the nomination committee.

Berton Churchill was elected Boy, Charles Winninger, corresponding sec.; Joseph Santley, recording sec.; Walter Vincent, treasurer, and Walter Catlett, librarian.

Directors elected for three years are R. H. Burnside, Joseph Bickerton, Jr., Harry Sommers, John Golden and Priestley Morrison. Lynn Overman was elected for one year to fill the unexpired term of Fritz Williams.

The balloting caused considerable excitement among the members with result figured a victory for the conservatives over the progressive group.

It's the first time in history of the club that an independent ticket has entirely overridden the regular ticket.

Goodman's Overdue Show Paying for Rehearsals

Considerable extra expense is mounting up in the production of "Rainbow," Philip Goodman's new musical which has gone beyond the five-week rehearsal period. As a result the chorus has been under salary for the past two weeks and some of the principals are being paid. Others were engaged after the show started rehearsing but may also come within the salary requirements before the show opens.

It appears that the manager was jammed up originally when Harry Fender failed to appear. Up to the time the show started to get ready, he was expected to join. Louise Brown was a week late in arriving back from Europe, but she states Goodman knew of that beforehand.

Up to this week Miss Brown claimed $3,750 due after the rehearsal period expired. Half that is said to have been paid the actress. She is reported leaving the show after the first Broadway performance, the exact date of which has not been set. It is understood salaries payable because of the extended rehearsals are more than $5,000.

Frank Lyon Suspended By Equity for 6 Mos.

Frank Lyon has been suspended from good standing in Equity for six months by the Council. Lyon, a young and well liked actor, was in the cast of "The Final Fling." It was charged by Rosalie Stewart who produced the show that on the second performance at a try-out date, Lyon could not play his role.

Lyon admitted the charge, merely stating he was sorry.

Harry Mestayer who started rehearsals with "Jarnegan" and was dismissed on similar grounds, was awarded two weeks' salary by arbitration. Mestayer had a run of the play contract.

DENNIS KING ON SCREEN

Los Angeles, Oct. 23.

Dennis King, now in "Three Musketeers," will enter talkers via Universal.

That company has signed him immediately the run of the play contract expires.

DEATHS ABROAD

Paris, Oct. 11.

Leon Jue, former stage manager of Theatre Sarah Bernhardt, Paris, died at Ecouen, France. Deceased was an uncle of Yvonne de Bray.

George Bouard Streny, French impresario, died at Vincennes, Paris.

Fred D. Sutton, 65, American artist, died at American Hospital, Paris. Remains sent to New York.

Paul Moreau, French journalist, died at Bordeaux. Deceased was brother of Leon Moreau, Paris composer.

M. Gilson, stage manager of Royal theatre, Antwerp, Belgium, died in that city.

Court Word Soon to Clear Way For Equity-Agent Showdown

Friday the first phase of the court contest between the legitimate casting agents and Equity over the latter's new rules and permit system, was argued before Judge Goddard.

Nathan Burkan on behalf of Willie Edelsten, had secured a temporary injunction restraining Equity from enforcing the rules. Prior to a hearing for a permanent injunction, Equity, through Justus Sheffield, raised the point of jurisdiction, seeking to throw the case into the New York state court.

The court instructed attorneys to exchange affidavits and complaints and to present briefs today (Wednesday) the indications being that the ruling as to jurisdiction will be handed down later in the week.

Equity argues on the point that suits between aliens must be tried in state courts. The contention is that Edelsten being an alien is proceeding against Equity, the membership of which has about 11 per cent. of aliens, including one among the offices and council.

The main purpose of Equity in attempting to place the matter in the state courts is that there is a New York statute which limits the fee of an employment agency to five per cent. for 10 weeks. Though the United States Supreme Court ruled a similar law (New Jersey) to be unconstitutional because it is price fixing, the expectation is that Equity's case would have a better chance in the state courts.

Permit

The agent's permit as gotten up by Equity is below, verbatim.

A footnote says that the permit is for dramatic agents, with an exception for those agents claiming to be personal representatives of actors. Representatives sign the form with an additional clause that they shall guarantee at least a season of 20 weeks' work to the actors represented.

PERMIT NUMBER.....of
Actors' Equity Association
Issued to.....(called Licensee).

This permit covers the right of the licensee to be employed by, and act as an employment agent for, members of the Actors' Equity Association, which Association is hereinafter called "Equity," when the place of organization or engagement of the company in which the actor is engaged or of engagement of the actor is New York City or its environs.

(A) In granting this permit Equity agrees with the licensee that should any of its members employing the licensee, fail to pay him any amount lawfully owing to him as an employment agent, such failure shall subject the offending member (upon charges being preferred by the licensee) to such disciplinary action as the Council of Equity may determine. It is a rule of the Association that its members shall not accept employment through agents not holding a permit, and each member has agreed to obey such rule.

(B) In accepting this permit, the licensee agrees with Equity and each of its members, present or future, that: (1) the charge for obtaining any engagement for any Equity member shall not exceed 5 per cent of his weekly salary for the first ten weeks of employment in the engagement secured, and no member shall pay to the licensee, and the licensee shall not accept from any member, directly or indirectly, any form of bonus or gratuity; (2) this permit may be revoked by Equity at any time by letter delivered or mailed to licensee at the address given by him hereinafter, but only after the licensee has been given an opportunity to be heard, and that the licensee may give up said permit by like notice to Equity; (3) if the licensee shall enter into any written agreement with any Equity member covering commissions or payments, such agreements shall be embodied in a printed form approved by Equity and such form shall not be varied from, and any and all employment contracts secured for members by or through the licensee shall be on standard Equity forms and that the approval of Equity shall be obtained to any riders or variations therefrom; (4) any existing agreements as employment agent with Equity members calling for a larger payment than above provided are hereby modified to conform to the amount above stated, and no more; (5) licensee shall not act as Personal Representative without a permit from Equity to so act; (6) any breach of this agreement on the part of the licensee shall, at the option of Equity, release any and all members of Equity from any and all payments due or to become due to the licensee on account of any employment contracts in existence or any engagements secured or to be secured; (7) the licensee is free to act as an employment agent for persons not members of Equity, but should he act as such employment agent for Equity members in fields outside of those covered by this permit, he shall be entitled to receive and collect no more than the usual customary charge or fee for obtaining such employment; (8) no part of any commission paid or contracted to be paid to the licensee shall be directly or indirectly paid to any employer of any Equity member, or other person, and licensee admits knowledge of the fact that any Equity member who connives with the licensee in the breach of any agreement herein made is guilty of an act prejudicial to Equity and is liable to both suspension and fine; (9) this permit is personal and no person, firm or corporation other than the one accepting it shall be entitled to any advantage therefrom; (10) Equity members shall be charged only for the actual securing of the engagement or employment on which commission is claimed, and should more than one agent claim to have secured any particular engagements or employment for any member, or should more than one agent claim the employment fee or charge therefor, the Equity member shall be relieved from liability by depositing the amount of the commission accrued with Equity; (11) such conflicting claims or such disputes shall be arbitrated in accordance with the rules of the American Arbitration Association, and the decision of the arbitrator or arbitrators shall be final and Equity shall be relieved of all responsibility by making payment of the aforegoing deposit in accordance therewith; (12) any and all disputes between the licensee and any Equity member arising by, through, under or on account of this permit or any of the terms thereof or under any employment agreement of, or regarding any claim against, any Equity members, shall be arbitrated by the Council of Equity if it so elect, otherwise in accordance with the rules of the American Arbitration Association and in either case the decision of the arbitrator or arbitrators shall be final; (13) Equity may change or modify or add to the conditions of this permit, and of its continuance and upon written notice thereof being mailed or delivered to the licensee at the office address hereinafter given, said changes, additions and modifications become binding upon the licensee with the same effect as though now inserted herein; (14) the right of the licensee to give up this permit or the right of Equity to revoke it is absolute and is not arbitrable; (15) this permit shall be posted in the office of the licensee where it may be seen and inspected by Equity members; (16) The Licensee shall at all times comply with all ordinances and laws of the United States, and the several states thereof, and any and all political subdivisions thereof, relating to employment agents or the business of such agents.

Dated, New York,.....19...
Actors' Equity Association
By:.....

Scene Makers' Increase

Washington, Oct. 23.

Makers of scenery and stage equipment judged the value of their output 60.9 per cent. in 1927 over 1925, says a report from the Department of Commerce compiled from data collected at the biennial census of manufacturers taken in 1928.

Survey covered every phase of productions for the theatres, disclosing 39 such establishments as against 33 in 1925.

Value placed by the makers was $3,415,094 for 1927 as compared with $2,045,676 in 1925.

ENGAGEMENTS

Henrietta Crossman, Rose Hobart, Eleanor Woodruff, Albert Bruning, Frederick Truesdell, Marie Haynes, Judith Voselli, Gavin Gordon, Alfred Helton, G. Lester Paul, "Crashing Through."

Helen Lynd, "Rainbow."

Mildred McCoy, Helen Freeman, May Buckley, Katherine Hepburn, Mary Hall, Gertrude Moran, Gladys Hopeton, Suzanne Freeman, Ruth Reed, Ada Potter, Marie Bruce, Mary Hubbard, Nellie Malcolm, George McQuarrie, William Johnstone, Bruce Evans, John Clements, "These Days."

Bradley Page, "Relations."

Olin Howland, "Polly."

Edith Sheldon, Club Mirador, New York.

Shirley Richards, "Ned Wayburn's Gambols."

Bert Lytell, "Brothers."

Charles Bickford, Horace Braham, Leo Bulgakov, Sylvia Didney, Eva Condon, Sam Silverbush, "Gods of the Lightning."

Walter Glass, "Night Hostess."

Al Sexton, "Hello, Yourself."

Mary Young, Stanley Ridges, Gola Talma, "Gander Sauce."

Emily Graham, "The Final Balance."

Stanley Logan, "Heavy Traffic."
Claire Toy, "Rosalie."

Josephine Hull, Carl Anthony, William Ingersoll, Leigh Lovel, Charles Abbe, "Hotbed."

Jean Merrill, Selma Althan, May Marcus, Kay Duffy, Jean Arthur, Betty Garst, Rae Carroll, "Rosalie."

Natalie Kessler, Flora Sheffield, William Jeffrey, "The Squealer."

Mona Gale, "Vanities."

Beebee Joyner, Clarence Foster Emmet Anthony, Allie Ross and His Orch. "Blackbirds" (Boston Co).

Olive Brady, "Whoopee."

Martha Paterson, Stanley Crable, Ata Ravelle, "Americana."

Charlotte Hunt, "Tin Pan Alley."

Mary Murray, "Girl Trouble."

Solly Ward, Greek Evans, Charles Lawrence, "Music in May."

Cast Changes

Frank Conway left "Heavy Traffic" Monday. Stanley Logan stepped in.

REPLACES ADA MAE WEEKS

Chicago, Oct. 23.

Marie Dayne, signed to a three year contract by Ziegfeld, replaced Ada Mae Weeks in "Rio Rita" when the show opened at the Illinois.

George Hassell for Talkers

George Hassell, musical comedy comic, has passed up his proposed vaude excursion to appear for Movietone.

Leblang Tests 2-for-1

To prove his contention that the distribution of two for one ticket coupons had attracted little business Joe Leblang experimented.

He sent out 500,000 of such tickets which called for "Sunny Days" at the Century or for any other show listed in Leblang's cut rate office. The first week 220 of the bargain slips were presented and the second week a little more than 300 came to the Leblang counters.

The cost of the distribution was $1,700 and it was discontinued.

PLAYS OUT-OF-TOWN

THE JEALOUS MOON

Baltimore, Oct. 20.

Play in three acts by Theodore Charles and Jane Cowl, starring Jane Cowl. Produced by William A. Brady, Jr., and Dwight Deere Wiman. Staged by Priestly Morrison; production designed by Jo Mielziner; music by Dr. Hugo Felix. Presented at the Maryland, Baltimore, Oct. 16.

Peter Pasrot.....Philip Merivale
Desti .....Guy Standing
Judy .....Jane Cowl
Papa Louis.....Harry Davenport
Harlequin .....Guy Standing
Pantaloon .....Harry Davenport
Pierrot .....Philip Merivale
Columbine .....Jane Cowl
Scaramouche .....Hale Nororose
Ophelia .....Marion Evanson
Hamlet .....Richard Nichols
Punch .....Leo Stark
Vermilia .....Joyce Carey
The Pie-Man.....Lionel Hogarth
Rag .....George H. Graves
Tag .....Ben Lackland
Bob-Tail .....Lewis Martin
Grimaldi .....William Randall
Joey .....Robert Lowe
Young Flunkey.....Ben Lackland
Gown-Boy .....Ben W. Barnett
Gondolier .....Garner Weed
Horatio .....Coburn Goodwin
Princess Giulo de Caravodossi, Esther Stockton
Prince Guilio de Caravodossi..Robert Lowe
Duchesa di Carlione.....Katherine Wray
Duke di Carlione.....Lionel Hogarth
Contessa Fiora.....Marion Evanson
Doge of Venice.....William Randall

An actor-authored play is usually a box-office long shot. An actor-authored designed for the stellar use of the a-a is usually akin to a mud lark running on a dusty afternoon. "The Jealous Moon" doesn't live up to its scenery, costumes and lovely leading lady.

The plot concerns the love adventures of a Pierrot who deserts a brunette Columbine for a blonde only to return repentant to his first love in time for her cosmic exit. Then once more takes to the road of amorous vagabondage, lured onward by a jealous moon.

This trite and illogical plot is presented in a form of a play within a play, the dream of an itinerant trouper with an early 19th Century marionette theatre, whose thoughts are addled by the fear of losing the girl of his heart to a fellow mummer.

The basic trouble with the work is the playwright's failure to properly visualize the character of the Pierrot. To his inconstancy there is added inconsistency. A moonstruck and fickle lover in the first act he becomes a penitent in the second while in the third, after the authors have rather arbitrarily killed off the heroine, steps back into his first characterization once more.

There is an idea in the play and the first act is on the whole meritorious. It has many moments of quaint humor and lyrical loveliness. In the second act it blows up with a spectacular bang, filling the bewildered spectator's vision with a confusion of revue backgrounds. It is no longer the dream of the marionette man, but Miss Cowl's own nightmare in which she presents herself, a la the two-a-day in big moments from her past portrayals. It is all there, including the balcony from "Romeo and Juliet" and the tears from "Lilac Time."

Philip Merivale is a believable but mature Pierrot. Sir Guy Standing is a fatherly Harlequin who gives the impression of a major retired from the Colonial service in costume for some charity masquerade at Queen's Hall. Harry Davenport revels in the fat part of a kindly ancient. Raymond Sovey's costumes would get a hand in any revue. Jo Mielziner's sets are massive and beautiful in a conventional way.

Miss Cowl reveals that she is still one of the most charming and talented of our romantic actresses. She would do well, however, to leave the writing of her plays to one Will Shakespeare.

But, to paraphrase a line from "The Jealous Moon," actresses being actresses must do what they must do. *Tall.*

"ABIE" SEQUEL XMAS

"Abie's Children," Anne Nichols' sequel to "Abie's Irish Rose," was slated for fall production but has been set back until the Christmas holidays.

Inside Stuff—Legit

The reorganized New Playwrights' Theatre will not exhibit publicly at their Cherry Lane playhouse as last season but will strut at the Provincetown theatre on Macdougall street for four weeks at a time. Only after their experimental workshop at 133 West 14th street produces something deemed worth while will the plays be publicly presented.

Em Jo Basshe is now executive director of the group; Paul Sifton, labor writer on the New York World, and Edward Massey are on the board of directors. The original founders of the New Playwrights' will serve as an advisory board. They are John Dos Passos, Francis Edwards Faragoh, Michael Gold and John Howard Lawson.

Dos Passos' play, "Airways, Inc.," will be the group's second production to follow Upton Sinclair's "Singing Jailbirds," which opens December 1 as the New Playwrights' first presentation of their third season.

Otto H. Kahn was the group's principal backer last year but after a sample of Sifton's radical play, "The Belt," with its reflection on Henry Ford and his automotive industry, the banker was reported souring on the New Playwrights' theatre.

It is an open secret in the "Jarnegan" company that Richard Bennett, the titular star, is virtually the sole author of the play although two others are programed as the dramatizers of Jim Tully's novel. In rehearsal, Bennett constructed and re-constructed, improvised dialog, wrote sequences and fashioned the play to suit his own ideas. It is alleged that hardly a line remains of the original "Jarnegan" speeches, all of it being Bennett himself. Some of the flaming language was rougher out of town than it premiered on Broadway and it is a belief that Bennett changes pace in keeping with the tempo of his audiences.

Musical plays have a better standing now it is said for pictures with the talking attachment. At one time musical shows' stories were not any too strong for the camera. With dialog and sound pictures the successful musicals with their song hits may find a market. A couple of those turned down by picture producers in the past are reported sought by makers of talkers.

It is costing Frank Mills, restaurateur and owner of the La Salle, Chicago, around $150 daily in lost rental on the theatre while he awaits an offer from a tenant who would re-establish the house as a legit stand.

The La Salle previously leased for $50,000 yearly. Mills has turned down an offer of $52,000 from a burlesque syndicate and $50,000 from a picture company. Lately the house has been playing sex pictures.

It is an ironclad rule of the three scenic artists' unions throughout the country, in New York, Chicago and Los Angeles, that any stock manager or producer must put up a bond with the s. a. This bond is for two weeks' salary and railway fare. It is held by the artists as long as the scenic artist is under stock supervision. The stock men are making an effort to have this bond posted with their newly formed association instead of with the scenic artists.

A unique squawk is made by a discharged Lambs club employee. The latter states that each employee is given a questionnaire to fill out. One query is: "Do you consent to dismissal without notice nor cause?" The one let out complains that proceedure does not conform with the rules the actor-members of the Lambs demanded through Equity, i. e., two weeks' notice.

When John Pane-Gasser made his appearance in opera recently at Verona, Italy, picture operator buddies in Chicago rejoiced. Pane-Gasser was formerly a film projector, holding a card in the Chi Local 110.

He came to this country from Italy in 1903 at the age of six, attending grammar school in Chicago.

Basil Sydney and Mary Ellis' difficulties this season are nearing an end. They will probably go into talking pictures and together, the important point to them.

With Sydney and Miss Ellis it is that neither will leave the other, for sometime they have been doing nothing together. Miss Ellis received an offer to go to the coast but refused, not wanting to leave Basil. She was offered a role in Gilbert Miller's "Olympia" but again there was no room for both. Each suffered a bitter blow when they discovered that the Shuberts were not artistic; an offer from the Guild might have appeased them but they made no effort to get anything.

Miss Ellis gave up her singing for deeper things but when in the Talkers she may have to chirp a bit.

Some of the independent agents, who rely on their act placements with the indies to pay their office rent, are hollering their heads off that favoritism by the indie bookers is putting them in the red on the weekly budget checkup. Several alleged favored bookers are now averaging eight to 10 placements a day, while some of the indies are lucky if they get one every other day or so. Several declare booking chances were never so bad as they are now in the independent field. It is the more cluttered up by ousted Keith agents and others who have busted in, expecting to pick up some easy coin.

Because of an extraordinary sense of fairness, Al Lewis is paying E. Richard Scheyer, scenario writer, 10 per cent of the royalties on "The War Song." Scheyer having written a story, "Private Jones," which George Jessel, star of "War Song," wanted developed as a play, Lewis decided to compensate Scheyer because Jessel and the Spewacks (Sam and his wife, Bella Cohen) used a similar idea in their play, although independent of Scheyer's creation.

"The War Song" is stuck at the National, New York, although having a chance to move to the Ambassador, because of a system of benefits, whereby organizations take over blocks of seats on the attractions at a 25 per cent cut. Jessel states the American Legion, for its Christy Mathewson Memorial Fund, paid full price for the entire house, planning to re-sell the ducats at $10 flat.

The coming to Broadway of "The Undressed Kid" will mark, among other things, the first appearance of Sue MacManamy (Mrs. Otto Kruger) since the birth of a daughter. The child accompanied the mother on the tryout tour of the play, frolicking about during rehearsals. Its presence with the traveling troupe was good for some publicity. Miss MacManamy is one of the principals in "The Undressed Kit." Her husband, Otto Kruger, is the leading man.

Dixie Carroll has replaced Thelma White in the eastern company of "Good News," Miss White being out through illness. Miss Carroll is new to the professional stage. Ralph Farnum saw her in an amateur show in Chicago later spotting the girl with "Good News" where she is reported making good.

Brady and Wiman's production "The Jealous Moon" which will star Jane Cowl was booked into the Majestic Nov. 5 but a postponement is necessary. Because of the delay the managers must pay rent, the amount being $7,000 for the two weeks.

Beatrice Blinn, who appeared in "The Song Writer," sailed last week for London where she is to wed Crane Wilbur. The author-actor went there to appear in "A Woman Disputed," done here originally by A. H. Woods. Miss Blinn was formerly married to a Seattle business man.

Several of the Yiddish attractions on the East Side's rialto are making a bid for tourist trade through extensive English daily and periodical advertising.

Plays on Broadway

JEALOUSY

Drama in three acts adapted by Eugene Walter from the French of Louis Verneuil. Presented by A. H. Woods at Maxine Elliott's theatre Oct. 22. Staged by Guthrie McClintic.

Maurice.....John Halliday
Valerie.....Fay Bainter

Perfection in production from a commercial standpoint is an absolute minimum of actors, one set and virtually no stage hands. Two persons as the complete cast is that minimum, since only one would result in a monolog. The idea has been a sort of mirage for managers for many years. Two-person plays have been tried, but with little real success. But "Jealousy" has arrived and A. H. Woods, who presented a play with two characters before, has found what should be a winner.

"Jealousy" is drama; in fact, tragedy. Even with another topic it could hardly be anything else. A comedy with two characters could hardly hold an audience for an evening. In other days vaudeville has offered two-person sketches of no little dramatic power and success, but they lasted but a quarter hour or so. The Grand Guignol has repeatedly done the same thing for a grisly 15 minutes or so, and perhaps Louis Verneuil started his idea from a tragic thumb-nail sketch o. the kind.

Mr. Woods took his little play out in the near-by sticks several times. Originally Fay Bainter had Guthrie McClintic playing the other lead, but when "Women" was taken off, John Halliday stepped in. The pair are starred, and are stars in "Jealousy," which earned perhaps a dozen curtains at the final Monday night.

There are unseen characters in "Jealousy" and they are felt in the atmosphere of the play. The phone connects them with the lives and deeds of Maurice and Valerie. They have just been married, but before that Valerie was his mistress. There was a great love between them, but there were things he could not understand. At midnight, upon their return from the wedding supper, he demands to know. Of course, she lies.

The existence of the deep love between them is made actual despite the conditions of their existence. Maurice is an artist and ignorant of business. She is conducting a shop until his work receives recognition. There had been a former lover, Henri, but that was before they met and dismissed from their frequent violent discussions. But the intruding presence of Lamberti, banker, wealthy and past 60, forces itself into the mind of Maurice. Valerie insisted time after time that she was his ward.

Only the murder of Lamberti brings out the truth. Under his gruelling questioning she admits she called upon the banker, had given herself to him and then declares she killed him. She excuses the visit because of financial need, and swears she would do anything to help Maurice. When he denounces her, she concedes it, if it will help the man she loves.

But Maurice is the murderer. One Clement, an employee of the banker, had visited the man and departed after an argument. He is arrested. Valerie is questioned. When she relates the examination, Maurice decides he must confess. Comes a newspaper that Clement is freed on an alibi. But Maurice has called the police and he leaves after exacting the promise of only truth from Valerie. The play ends with Valerie making the sign of the cross, believing her evidence will free Maurice.

It is a logical conclusion. No tricks to bring a happy ending, which would have spoiled the play. Maurice in phoning the prefect that he is the murderer merely says the cause was jealousy.

Eugene Walter in making the adaptation seems to have wrought so well that not one drop of the essence was lost. Guthrie McClintic, though stepping out of the play, handled the direction splendidly. For such a play to carry sustained interest, every factor must be of high order, and that seems so.

Miss Bainter and Mr. Halliday give such sterling performances that theirs will probably be rated among the best of the season.

"Jealousy" is so serious a play that it figures to draw class patronage, but in enough measure to carry it for a run. *Ibee.*

OLYMPIA

Gilbert Miller production of Ferenc Molnar's new comedy in three acts (single set), translated by Sidney Howard. Staged by the producer. At Empire, New York, Oct. 16.

Countess Lina.....Cora Witherspoon
Count Albert.....Grant Stewart
Princess Eugenie Plata-Ettingen, Laura Hope Crews
Olympia, Princess Orsolini, her daughter.....Fay Compton
Captain Kovacs, of the Imperial Hungarian Hussars.....Ian Hunter
Colonel Krehl, commanding the District Constabulary.....Richie Ling
Prince Plata-Ettingen, Adjutant General of the Austrian Imperial Cavalry.....Arnold Korff

Molnar's new comedy of before-the-war snobbery among the Austrian aristocrats, for all of its shrewd conception and skillful adaptation into English by Sidney Howard, is by no means a "Play's the Thing" nor a "The Swan." It bristles with smart dialog, brilliant satire and important people. Under the Gilbert Miller entrepreneurship it possesses an air of realism and authenticity, further fortified by faultless casting, which completely creates the illusion of the proletarian auditor peeking behind the scenes of Austrian nobility, but, despite all those positive virtues, it is negative theatrical fare.

"Olympia" is too loquacious a dramaturgy, too obvious an entertainment, such as it is, and too unsympathetically peopled with unsympathetic people. Besides, but for Olympia being of the nobility and Capt. Kovacs of the peasantry, there are too many local counterparts in heiress-chauffeur relationships to make the entire thesis arresting or particularly distinctive.

The aura of regal formality, the impressiveness of the gaudy gilt and tinsel of military uniforms, the repression of stiltedly polite dialog, all need something besides these intrinsic qualifications to shape up as good stage fare. If coupled with a highly romantic situation, it is generally sure-fire, particularly if an element of spice also figures. And while almost all of these points are dragged in in this newest Molnar play, there is still something lacking.

There couldn't be a more impressive titular player than Fay Compton, British imported. She is majestically impressive as the haughty Princess Orsolini, whom a romantic captain of the Imperial Hungarian Hussars bends to his will. There couldn't be a more romantically appealing male lead than Ian Hunter, as the captain, a player also brought over from England by Miller. And Laura Hope Crews, as the nervously proud mother of Olympia, who sanctions her daughter's supreme sacrifice for the sake of the family honor, all because she has a dread of prying newspapermen "who are forever making notes in their notebooks" at this fashionable Austrian watering place during the summer before the war, couldn't be surpassed. But, with it all, "Olympia" lacks.

It can't last long at the Empire. With Miller having switched "Heavy Traffic" into the Henry Miller, he'll probably keep the weak sister "Olympia" in only until the new Somerset Maugham play he's doing is ready to succeed it. It's not unlikely the present incumbent at the Empire will fold up even before that. *Abel.*

MR. MONEYPENNY

Channing Pollock's "verbal cartoon," in three acts and nine scenes. Produced by Richard Boleslavsky. Designed by Robert Edmond Jones. Incidental music by Kay Warburg. Forty-nine characters programed. Scaled at $2.50 and $3 Saturday top. At the Liberty, Oct. 16.

John Jones.....Donald Meek
Junior Jones.....Evan Heflin
Mr. Moneypenny.....Hale Hamilton
Glory.....Catherine Dale Owen
Molly Jones.....Ruth Nugent
Carrie Jones.....Margaret Wycherly
Hostess.....Betty Brenska
David Jones.....Albert Hayes

Others are: Charles Slattery, Lyons Wickland, Edward De Tisne, Stanley Zipser, Donald Campbell, Robert Vivian, Lee Smith, Helen Spring, Marion Morehouse, Audrey Baird, Douglas R. Carter, Frank Sylvester, Hamilton Mott, Edith Babson, Grover Burgess, John D. Seymour, James Coyle, Clara Everett, George Parker.

Channing Pollock has made a play out of the not very profound idea that even in our jazzy age money isn't everything and the homely virtues still make for happiness and contentment. To the illumination of this theme he brings every known trick of stage symbol, so that the auditor gets a rather confused impression he is sitting in on a sort of Hanlon Bros. "Voyage en Suisse," done into a problem play.

Result is a theatrical freak, but so full of naive stage surprise, startling spectacle and unexpected incident that the proceedings take on a certain fascination.

Two elements that will attract attention are the fantastic stage pictures and a remarkable speed of episode. Fantasy takes the form of such symbolism as became notable in "The Adding Machine" and used in more subtle manner in "Machinal." Here the story takes on a "Faust"-like complexion. Mephisto in the guise of Mr. Moneypenny appears before Jones, discontented bank clerk, and promises him riches if he will renounce God and the doctrines of his class.

Jones is instantly transported to a sort of musical comedy world of Big Business, where symbolic figures shovel gold from a chute and routine treadmill goes on to a chant of "Fifty thousand, half a million. Make a billion." Workers faint and droop trying to keep pace with a giant metronome that ticks the killing pace, while Mr. Moneypenny, obviously the Spirit of Soulless Business, cracks his whip over the exhausted stragglers.

It's all pretty childish, pretty baldly obvious, but it has a certain interest, like a Brisbane editorial that hammers home a truism with frenzied emphasis. That's the quality that makes the play a popular prospect. It tricks the mob into feeling itself acute in searching out deep meanings, when there really isn't anything profound in the play except its mechanicism.

Piece is beautifully staged and some shrewd scenes have been written in. One is a fantastic night club episode played in semi-dark with a wealth of half-naked girls in a floor show and a strident impersonation of Tex Guinan presiding. Comedy here that will pass for keen satire, disembodied Voices breaking through from the mob with flash observations of the jazzy spenders.

All the satire is rather heavy handed. A marriage ceremony is carried out with all the real effects, wherein the bride agrees to take "all this man's goods, chattels, indents and properties," and the bridegroom swears to have and to hold "this woman's warm caresses,'" etc., an overelaborated travesty upon a jazzy marriage of material people. Similarly a romantic ceremony goes to the other extreme of syrupy sentiment, everything being oversealed and exaggerated.

In the end, of course, Jones goes back, contented, to his garden-tending wife in Floral Park, proving that wealth is an illusion and, as one of the characters is made to say, "happiness is a way station between too much and too little."

A detail that contributed to the gaiety of the premiere was the evident relish with which Otto H. Kahn followed the argument of the futility of riches from an aisle seat. *Rush.*

THE GREY FOX

William A. Brady, Jr., and Dwight Deere Wiman present a drama of ancient Roman life by Lemist Esler, staged by the author and Mr. Brady; settings by Jo Mielziner; at the Playhouse, Oct. 22; $3.85 top.

Blagio.....Andrew Lytle
Francesco Vettori.....J. M. Kerrigan
Arturo.....Robert Buckner
Niccolo Machiavelli.....Henry Hull
Jeffro.....Warren Hymer
Caterina Sforza.....Chrystal Herne
Ottaviano.....Martin Berkeley
Da Casale.....Reynolds Evans
Sergeant of the Guard.....George Tobias
First Soldier.....Mike Flanagan
Second Soldier.....Lewis Milne
Pretty Pietro.....Denis Gurney
The Captain Savelli.....Alfred Webster
Don Michelotto.....Nat Pendleton
Oliverotto DaFerma.Norman St. Clair Hales
Cesare Borgia.....Edward Arnold
A Blond Girl.....Lavita Miller
A Nun.....Mallory Davis

The Borgia's Women—The Misses Quigley, Goodwin, Ware, Elder, Hamill, Payne, Day, Paula, Cortese and Fernandez.

Assassins.—The Messrs. Marino, Sardisco, Marston, Duarte and Freedley.

Noblemen—The Messrs. Row, Packer, Wrowley, Bowers, Murray, Morrison, Kemp, La Moree, Barrie, Deane, Lionheart and Wright.

Soldiers—The Messrs. Centervall, Stienway, Baker, Tibbetts, Leavitte, Hilton, Meacham, Clifford, Alden, Hill, Clark, McCarthy, Howard and Torello.

In these strange days, when biographies are best sellers, it is difficult to rate a play like this one. In no event can it be a flat failure. In scarcely any event can it be foreseen as a financial success of outstanding grade either.

When the same firm of youngsters produced "The Road to Rome," and found treasure in a dissertation on the classic days when men were women's, the skeptics sneered; and the skeptics lived to chew their sneers. But in "The Grey Fox," dealing with the life of a diplomat of Italy instead of a soldier—a double-dealt-with business man of state instead of a sturdy conqueror conquered by a lusty and luscious dame of ancient Italy—there is only distant analagy.

Costume plays are always precarious. But some get under the modern hide and penetrate subcutaneously into those emotions which know no periods—know scarcely any commas. "The Grey Fox," admirable, artistic and excellent, is not invested with such a quality.

It is the tale of Machiavelli, whose name is a byword through the ages for craftiness, cunning, strategy. He has skinny legs (in the person of Henry Hull) and his hair is gray and his form is of the counsel chamber rather than of the more popular chamber of romance. The only woman he is seen to touch gives in, but to save her little principality, and not because she wants him. He is a rather loathesome figure, patriot to Florence that he dumbly if shrewdly and honestly is. He finishes by having her and her son (not his) stillettoed to death. He is a brilliant boob. He knows not how to live.

And we find him at the close in the anti-climax fitting his disposition, a broken old goof blabbing about the injustice of existence and the futility of devotion.

Great successes are not made of such fabric. Critics may praise, audiences may appreciate, but life-weary men and women craving thrills in their brief hiatus between toil and slumber, the little interlude when folks are their own masters, do not hanker for this brand of fare.

The settings are magnificently fine. The costuming, the lighting, the direction, all big league. The casting, rather fortunate. Nothing about the whole of it spelling less than the best, and that bars nobody who presents plays.

Chrystal Herne, as the regal small-time queen of a little Italian county delivers perhaps the finest, truest and most ringing performance of her life—not forgetting "Craig's Wife" and "The Boss." Beautiful, vigorous, vibrant, she is commanding, compelling and admirable. Edward Arnold, in an inspired bit, stands with her in a startling personal hit.

Hull, playing the principal and thrown practically a monologue in the script, is brilliant in spots and hectically hysterical in others. Hull is inclined to act. There are acting moments, and in them he is stellar. But there are calm, undertoned relief spots, and in them he is stellar too—often too stellar. At times his overplaying is old-fashioned and exaggerated. But he has his moments and some of them are tremendous. George Arliss, 20 years ago, would have done it to perfection. Hull does it now quite well; but at times far too well.

It isn't much by way of a "story." It is episodic and there is little progress and less plot. It reeks with ancient love of country, off-stage intrigue and vicarious motivation which is not stirring half the time. It is never stupid and rarely pulsating.

Cannot be looked forward to as a long-lived money show, though an artistic candidate for public gratitude. *Leit.*

THE COMMON SIN

Melodrama in three acts by Willard Mack, presented by the author (with reputed backing of the Shuberts) at the Forrest, Oct. 15; staged by Mr. Mack.

Jim Steele.....Thurston Hall
Helen Steele.....Millicent Hanley
Jans.....Kenneth Lawton
"Bobo" Aster.....Lee Patrick
Fleming.....Frank Joyner
Henry Banloza.....Frederic Worlock
George Graham.....Harold Elliott
Nellie Baxter.....Regina Brown
Donlin.....Frank Shannon
Foy.....Edward Racey
McCracken.....Percival Lennon
Marie.....Justine Smith

"The Common Sin" as Willard Mack might put it, is the murder of a husband by his wife. That occurence is in his new play. He also has this woman assume the actions of a "tart" while retaining the manners of a lady. That doubtless is the more common sin. Perhaps the plot is not burnished with newness. Interesting melodrama, without being especially exciting. Indications are against an agency demand, which means a limited engagement.

In actorial strength "The Common Sin" is not to be challenged. There are at least five players of high rating—Thurston Hall, Lee Patrick, Millicent Hanley, Frederick Warlock and Frank Shannon. However, it would seem that plays of this type need novelty to get them across in the most sluggish legit autumn season in a decade.

The story begins in the elaborate home of Jim Steele who is facing financial collapse. He has been wed two years to a selfish, cheating woman, Helen, who has just gone on what was to have been a night at her sister's. Actually it was to be with her lover, Henry Banloza. Jim is deterred from shooting himself by the sudden entrance of Bobo Aster who had been his mistress and a great girl. Difference in age was the reason they had not wed. Bobo had heard of his trouble and came to offer her jewels and a house he had given her. He refuses but she leaves with his promise that he do no rash act and scouts to raise the money.

Bobo goes to Banloza's flat and confronts him with Helen. She demands he furnish the coin. Followed there by the boy she is engaged to wed, Bobo risks happiness but is willing to go the whole distance for Jim because of his past kindnesses. Helen returns home, discovers the crumpled suicide note, which Jim had thrown into the fireplace. She retrieves it, takes his gun and slinks to his bedroom. After killing the sleeping man she phones for the cops and exhibits the note. Suspicion is thrown on Bobo, then upon her young man. But it is Bobo who gets at the real truth, telling the story of the killing as she dreamed it, while detectives are listening in the next room. Helen swoons and when taken off by the bulls, blurts out enough to convict her.

Miss Patrick as the thoroughbred Bobo, is sweet, earnest and clever. Pretending to be stewed she hatches the scheme that brings out the truth. And she sure does do the drunken girl well. That is what makes the final act so much better liked than the first two.

But the performance of Miss Hanley as the cruel wife is almost as outstanding, if not equally so. She is supposed to be a very correct person as to speech and bearing, ritzy, but a cheater. Her fine appearance and clear diction cannot fail to attract attention. Hall was not on after the first act. His Jim Steele looked authentic. Shannon played the part of a bully-ragging detective. Worlock was Banloza, a dilletante with his woman.

"The Common Sin" may stay for a month or two, because there appears to be no rush of new plays on hand by grace of cut rates. Doubtful of turning a profit. *Ibee.*

GOLDEN DAYS

Operetta in two acts presented by Jacobs & Katz. Staged by Aaron Lebedov. Book by William Siegel. Music by Alexander Olshanetzky. Lyrics by Jacob Jacobs. Dances by Buddy Weston. At the National, New York, Oct. 19, $2.50 top.

Emmanuel Stardi.....Benny Seldman
Dinah, his daughter.....Bella Meisel
Baile Leah, his sister.....Betty Jacobs
Milke, her daughter.....Goldie Eiseman
Felix.....Muni Serebrov
Dr. Greenwald.....Abe Gross
Misha.....Aaron Lebedov
Susie.....Yetta Zwerling
Benjamin Goldin.....Max Bodin
Frances, his daughter.....Sarah Filler
Gedalye.....Jacob Jacobs
Frank.....Philip Maltz
Blackie.....Arthur Winters

This musical suffers too greatly from injudicious, inexpert direction to create much of an impression. A trite, insipid story, coupled with shallow, inexpressive characterizations in the principal roles, absurd performances in the love scenes, and ineffective tunes, represent a combination which can result in only slight attendance.

Aside from Bella Meisel, an alluring songstress who delivers with a great deal of charm, the production is not burdened with any display of concrete talent. The star, Aaron Lebedev, lacking clever material and without any pop lyrics to put over, is dull and flat. Not possessed of a good singing voice and hoofing of no consequence.

Last season with Samuel Geldenburg, a powerful dramatic actor with convincing vocal delivery, Lebedev showed to greater effect. Here, in addition to the difficult assignment, the star is relegated to one of the less important roles, and is kept off the stage too much to get a chance to recover his standing through a display of versatility.

Muni Serebrov, feeble vocalist whose work is marked by a distinct absence of vigor and cultivation, is entrusted with the heavy love and dramatic interest. He contributes generously to the depression.

Locale is in France during the war. The heroic figure, Felix, swears eternal love to Dinah, the cantor's daughter, by the holy light of the Sabbath candles. After the end of the war he cannot find the girl, whose home had been destroyed meantime. Felix becomes engaged to Frances, daughter of a wealthy wurst manufacturer.

Comedy interest is shot at from six different angles, each proving unprofitable. The inclusion of a blackface comedian, Arthur Winters, in a production of this kind seems tactless; an idea probably derived from some uptown musical and unproductive in this section.

Lebedov, Jacob Jacobs, Betty Jacobs, Yetta Zwerling and Goldie Eiseman comprise the quintet also trying for comedy relief, mainly relief. Yetta Zwerling shows some promise as a nut comedienne of an unusual variety who should do well with proper spotting and direction. *Mori.*

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Inside Stuff—Music

Judson-Wolfsohn Merger

The merger of the Arthur Judson and Wolfsohn musical bureaus brings together not alone two of the most prominent concert bureaus, but also commercial broadcasting companies in the fields. The Judson Radio Program Corp. simultaneously absorbs the Adams Broadcasting Service, which was Wolfsohn's subsidiary company.

John T. Adams and Calvin M. Franklin, the heads of the Wolfson and Adams companies, will continue with Judson as sales managers, to concern themselves with selling talent to radio and concert managements.

The Wolfsohn bureau, founded in 1884 by Henry Wolfsohn, was bought by Avon F. Adams when the founder died in 1910. It has been conducted in recent years by John Trevor Adams, a son.

Auer's Grandson

Misha Auer, 26, employed by Paramount for a part in "Marquis Preferred," is a grandson of Leopold Auer, violin teacher.

Auer tutored Heiftz, Zimbalist, Elman and Cecelia Hansen.

Publishers and Interchangeability

Because of the interchangeability question, the music interests do not care if independent talking shorts or features are projected on Movietone, Vitaphone or Photophone equipment. The music publishers have served notice to this effect on Electrical Research Products, Inc., licenses of Movietone-Vitaphone equipment, and the RCA Photophone, makers of its own Photophone talker.

The proviso that any talker can be played by the ERPI or Photophone providing the indie talker, in turn, has been duly licensed by the music interests.

The purpose of this is to clarify the music men's stand on interchangeability. So long as the talkers not manufactured by Movietone, Vitaphone or Photophone are licensed by the musical copyright owners, they may be exhibited, projected or reproduced on any of this trio's equipment, as far as the interesting music publishers care.

The Outstanding Song Hits from the New 1928 Earl Carroll's "Vanities"
"Blue Shadows"
"Once in a Lifetime"
"Raquel"
Sing Them—Play Them—Buy Them
ROBBINS MUSIC CORPORATION
Publishers
799 Seventh Avenue, New York

More Days to Observe Wesley Eddy's Menace

Washington, Oct. 23.

Wesley Eddy, m. c. at Loew's Palace, was again in court last week to follow up his charges against Aubrey Miller, a government worker. Eddy testified that Miller had annoyed him for weeks ending with a threat to throw acid in his face. Miller admitted the threat but said he didn't mean it. He did, however, inform the court that Mrs. Miller admired Eddy and that "it nettled him." Miller has been under observation and an additional 10 days has been granted for the same purpose.

Boris Morros' Escape

The expression, "almost killed with kindness," came close to becoming an actuality last week with Boris Morros, associate general director of music for Publix.

Morros was seriously ill following an operation on his nose.

He received nearly 1,000 wire and phone messages at his home, with countless flowers, fruit, books and personal calls.

The doctors finally isolated the patient.

"One more day and his friends would have caused his death," the physicians told his wife. After he recovered and had returned to his desk in the Paramount Building Mrs. Morros told him what the medicine men had said.

What a great way to die!" was his answer. "Rather that way than on account of enemies or neglect."

GOODWIN'S CAB BILL

Reached $33 and Chicago Station House

Chicago, Oct. 23.

Seeking fresh air as an aid to inspiration, Joe Goodwin, song writer, ran up a cab bill of $33 and was hauled to the lockup when he couldn't pay.

Goodwin claims he was attempting to write a campaign song and decided he could do it better in fresh air. After wearing out one cab driver, he was transferred to another cab. Late he borrowed $14 from the driver and put him in a hotel room while he sat up and tried to finish the hymn.

When the driver awoke in the morning and found Goodwin still trying to write, he took him to the station.

Goodwin's last staff job was with Milton Weil Music Co. Lately he has been free lancing.

HERE AND THERE

Bob Donaldson and Lincoln Quarberg, both press agents, wrote the words and music for a theme song to accompany "The Divine Lady" recently produced by First National with Corrine Griffith starred.

Zez Confrey will be featured at the Chicago Opera Club for the winter. He starts Oct. 31.

Johnny Johnson's orchestra, Victor recording unit, started its first cross country tour Oct. 31 opening at the Schroeder hotel, Milwaukee.

Southmoor hotel, Chicago, now operated in receivership, is making a strong play for south side cafe trade. Fred Hamm's orchestra has been brought into the hotel's Venetian Room on an indefinite engagement.

50 Sloughed in Chi

Chicago, Oct. 23.

Federal Judge James Wilkerson in one day issued permanent injunctions against 50 cafes and restaurants in Chicago. Included were Dinty Moore's and Two Petes' cafe.

Radio Star Chats

Cleveland, Oct. 23.

Interviewing stage stars before the microphone is a new feature of local broadcasting. It is introduced by Manager Earle Ferris of WTAM and consists of having a stage star in town tell the story of her career over the radio, while a member of the station's staff asks her prepared questions like a newspaper reporter.

Ethelind Terry of "Rio Rita" was the first to be radio interviewed, and May Ward, feature of "Wooden Kimono," second. WTAM plans to feature a stage star each week in this fashion.

Lenzberg at 81st Street

Julius Lenzberg, the Hippodrome director, was shifted to the 81st street temporarily. Lenzberg's assistant is handling the Hip musicians during Julius' absence.

Radio "Trust" Alleged; Indie Makers After It

Chicago, Oct. 23.

Members of the Radio Protective Ass'n, independent radio manufacturers, at their annual meeting in Chicago last week voted to institute dissolution proceedings against an alleged radio trust comprising the RCA, American Telephone & Telegraph Co., General Electric and Westinghouse Electric.

Attorneys for the Ass'n were told to seek immediate action from the Department of Justice against the alleged trust.

McDERMOTT CLUB PADLOCK

George Walsh and Loretta McDermott are named co-defendants with Billy Walls in a padlock suit against McDermott nite club at 135 West 52d street.

Miss McDermott since has become inactive, figuring in a divorce suit recently. Walsh is back with the Yacht Club Boys at the Hotel Ambassador, New York.

Lower Priced Organs As Sound Comes In

Sale of theatre organs, notably of the cheaper variety, has fallen off perceptibly since neighborhood exhibs have become interested in the various devices for synchronizing films with amplified phonograph music.

One of the organ companies, Kramer, is in competition with itself, having established a service which rents phonograph records to exhibs.

Jesse Stafford
AND HIS ORCHESTRA
Formerly Herb Wiedoeft's
Now at Cinderella Roof
Los Angeles, Calif.
EXCLUSIVE
Brunswick and Vitaphone
Recording

LAWRENCE WRIGHT
THANKS
MORTON DOWNEY
for being first to feature
England's Greatest Ballad Success

"MY INSPIRATION IS YOU"
WORDS BY EDGAR LESLIE
MUSIC BY HORATIO NICHOLS
American Rights Sold for a Record Sum to De Sylva, Brown & Henderson (Ask Them About It)
MORTON DOWNEY WAS LUCKY TO ME SINGING MY "AMONG MY SOUVENIRS" IN AMERICA
HE DOUBLED MY LUCK WHEN HE SANG "MY INSPIRATION IS YOU" IN LONDON
Lawrence Wright.
LAWRENCE WRIGHT MUSIC CO.
19 Denmark St. (Charing Cross Rd.), London, W. C. 2, England
Cables: VOCABLE, London

Radio Rambles

By ABEL

Mags

Taking its cue from the good work done by radio in the interests of several periodicals, notably Collier's, which credits its jump in circulation to radio, the Theatre Magazine is now a regular broadcaster. Belle Baker and George Houston were this week's particular features. Another delightful radio hour regularly each week on the Columbia network is that of Life, the humor weekly.

Kerry Conway's Voice

Kerry Conway referred to Hannen Swaffer as the Big "I" man of Variety during his Friday night Broadway chat on WABC. Conway is giving Variety generous mention and also plugs Winchell's Graphic column gags verbatim. Between the two sources, Conway has enough introductory ballyhoo to focus the interest prior to the commercial plugging of the several plays which payroll the radio station for the ether exploitation.

Conway reads the items from Variety and the Graphic, building up interest with psychological anticipatory titters and comment. Besides which, as always, Conway has one of the best mike voices on the ether. It's a shame the announcer can't be annexed by a major league station for this sort of theatrical comment. He'd prove a very popular feature in short order, having a compelling something in his voice which would defy nervous dial twisters who become usually bored at the ordinary address. Radio and music being what they are, the fans go strongest for the bands and vocalists, with the conversationalists a poor third, generally speaking.

Ellington Subdued

Duke Ellington and his heated jazzapators from the Cotton Club in Harlem are not as "dirty" as they are of midnights, such as Monday, when broadcasting during the dinner sessions. They lean more to the "sweet" type of syncopation but can't refrain from slipping in a real wicked ditty off and on.

Among the other WHN (or its sister station WPAP) nite club entertainers, the Silver Slipper and Frivolity clubs are pleasant regular entries.

Old Songs Sound Good

The dance bands are stepping heavy on the yesteryear song hits, notably "Dardanella," "Allah's Holiday," "Poor Butterfly," "Tea for Two," et al. Truth to tell they sound refreshing alongside some of the more recent pop song output.

A smart little combination, Larry Funk's, of afternoons on the NBC stations, has done much towards reviving interest in this type of syncopation. As "the band of 1,000 melodies," their billing, they produce pleasantly melodious dance music and should be moved down later to a dinner session at least for fuller audience reaction.

The Fur Trappers

The Wilson Fur Trappers have a nice variety hour on behalf of the Wilson fur store. Appropriately enough they feature "Doin' the Raccoon" as their opening and closing theme.

The Wilson hour is happily paced, the xylophone solos, vocal interludes, instrumental ensembles and dialect comedian all clicking. The latter is a particularly funny mime, whoever he may be, since he's merely labeled the Wilson Beaver, doing Milt Gross versions of Kipling, the Robinson Crusoe fable, etc.

Husing as Announcer

Ted Husing scintillated again with his cleancut announcements of the Columbia-Dartmouth game Saturday aft on the Columbia network key stations WOR and WABC. Husing has Carlin and McNamee skinned a mile for sports' ballyhoo and would be quite an asset to NBC if they again corralled him. Husing was with them in Washington at WRC and later in New York for a little while, where his voice and radio personality quickly established themselves.

Velazco's Organ

Emil Velazco in a variety organ recital on WOR Saturday night must have given the Lucky Strike dance orchestra (Rolfe's) some serious competition. The organist, particularly in popularly appealing programs of this type, is arresting, although the crack Rolfe dance orchestra is not to be denied.

Since one has an hour of Lucky Strike and half that time of Velazco, one doesn't mind tuning out for a number although Rolfe had the best program of the cigaret exploitation series on the air this week. It was well-balanced, rhythmic, melodious, ultra-danceable and consistently engaging.

Plenty

A brief recital by the Twin Pairs of Harmony, two pianists and two vocalists, preceded another crack band, Ben Pollack's from the Park Central, while at the same time Bobby Bershad was making steppee from the Mirador with a Meyer Davis orchestra.

Bershad mixes his stuff up with tangos and since after all is said and done they don't exactly dance to dance music, with the great majority just listening in, a touch of the Argentine is a happy idea.

Paul Specht from the Jardin Royal was also clustered around that 10:30 till midnight dance marathon, giving the fans plenty of great variety to choose from.

WHN Staff Change

George Nobbs, who has been assistant announcer to N. T. Granlund in the WHN station, bowed out last week.

Nobbs, working afternoons, found little to do with the Littman hour providing its own announcer and Perry Charles back on WHN assignments.

NBC Falls for Stunt

An extraordinary departure by the NBC was evidenced Monday night on the usual WEAF network General Motors Family broadcast. The Oldsmobile division of G. M. played host that night, and free copies of an exploitation song, "In My Merry Oldsmobile," were offered for the asking. This is the usual free mailing list pull-'em-in and the NBC, in the past, has frowned on the stunt, whether it was giving away catalogs, souvenirs or free song copies.

This was the direct whyfore of some of the lesser stations flourishing, being compelled by very contrast to the circulation of the NBC stations to make many concessions to induce prospective advertisers to make use of their facilities. This is a favorite stunt on the local broadcasting outlets, where not alone anything and everything can be gotten away with, but actual sales' prices, merchandising, etc., may be engaged in directly to consumer-audience.

Nanette Guilford, the youngest Met prima, and Efrem Zimbalist were the musical features on the Atwater Kent hour Sunday. Endowed by the Philadelphia philanthropist and radio manufacturer, A. Atwater Kent, these Sunday night musical treats not alone have built up a vast amount of good will for his business, but have proved a genuine public service to the masses.

When a twirl of the dial can bring into your home on of the foremost violin virtuosi and a Metropolitan opera star, who can deny the public benefit of making possible such facilities?

Rudy Valee is active again from the Heigh-Ho with the re-opening of the Dan Dickerman nite club. Valee also officiates Sunday afternoons as a commercial on behalf of Herbert's jewelry store from WMCA. His regular radio programs are from WOR when plugging the Heigh-Ho.

The Louisville peasants were making whoopee as the audience of Governor Al Smith's presidential campaign speech in that city. The NBC broadcast it on a network and the local attendance's spontaneous enthusiasm came through like claps of thunder via the ether.

Plenty of chop suey musical propaganda on the air these days and all of it not only good dance music but consistently worthy entertainment. B. A. Rolfe, Paul Specht, Al Lynn, Oliver Naylor and others vie with the hotel bandmen such as Ben Bernie, Tom Gott from the Astor, Ben Pollack at the Park Central, Phil Spitalny from the Pennsy, and Arnold Johnson at the Paramount, for ether popularity.

A late hour Saturday midnight dance purveyor was Charles Dornberger from the Rosemont, Brooklyn, ballroom. Dornberger personally handles the vocal interludes and comes through very nicely.

Norman Hamilton's poetry recital for 15 minutes Saturday evening was quickly followed by Phil Spitalney's crack dance band from the Hotel Pennsylvania. Spitalny sure knows how to give out dance music, mixing it up with symphonic syncopation.

TAVERN

A CHOP HOUSE OF EXCEPTIONAL MERIT

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East of Broadway

4 Picture Theme Songs Lead All Metropolitan Song Sales

Although the Al Jolson feature is but three weeks on Broadway, the "Sonny Boy" theme song has swamped everything. It is No. 1 in metropolitan sales, displacing "Jeanine, I Dream of Lilac Time," now second. "There's a Rainbow Round My Shoulder," also from Jolson's "Singing Fool," rates No. 3, and "Angela Mia," from "Street Angel," is the fourth biggest seller.

This makes four film theme songs, two from the same picture, as the best sheet music sellers around Greater New York. It portends a similar national rating.

The success of the Jolson Vitaphone (Warners) film has been sensational and is working wonders for everything connected with Jolson. For this reason, Brunswick's recordings of Jolson are sensational disk sellers. Getting $5,000 a "side," Jolson, for the first time, is out of the red for Brunswick. The company carried Jolson, figuring his prestige worth it, although the phenomenal $10,000 a record (two sides) was prohibitive until now.

Mills' Sellers

In sheet music sellers, Jack Mills has the fifth and sixth best sellers in "Girl of My Dreams" and "I Can't Give You Anything But Love," the latter from "Blackbirds," recorded so many different ways by all companies that it threatens to become a "St. Louis Blues" for the variety of its recordings.

Waterson's "Memories of France," Remick's "King For a Day" and "Old Man Sunshine," Sam Fox's "Neopolitan Nights" (from "Fazil") and Feist's "Chiquita" follow in order named.

Berlin's "10 Little Miles" and "Roses" are next; Shapiro-Bernstein's "That's My Weakness Now" after, followed by "Sidewalks of New York," tremendous around New York because of its political significance; Feist's "Ramona" and "It Goes Like This"; Witmark's Victor Herbert hit revival, "Ah! Sweet Mystery of Life," and the sensational "New Moon" operetta music (Harms).

Robbins Leads in Vita's $100,000 Split

The Vitaphone royalty income of $100,000 annually, distributed this week, finds the Robbins Music Corp on top of the dividend earners with $9,526, or practically one-tenth of the entire amount, although some 30-odd music firms share in this revenue.

On a point system of computation, Jack Robbins' firm tops the list. By computation, each point is valued at $30.73, a point representing a selection as used by Vitaphone.

There is $3,718 in escrow representing the 121 points on which Sam Fox is complaining. If Fox receives an adverse decision, this amount will be divided pro rata among the rest of the copyright owners, otherwise Fox gets it all. Fox's point is that he is entitled to this income for manuscript themes used in picture scoring but which were not published.

44th St. Roof Opening

The Shuberts are readying the old Little Club atop the 44th St. theatre and will reopen it shortly as the McCarthy Sisters' Little Country Club.

In addition to the girls the Shuberts are seeking a male pop singer and a name orchestra as features.

BERG IN CHARGE

Sam Fox Sound Synchronization Department

S. M. Berg, the founder with Max Winkler of Belwin, Inc., one of the largest picture music publishing houses, is now general manager of Sam Fox's sound synchronization department. Berg has been in London for the past six and a half years as business manager for Keith-Prowse, the 140-year-old London publishing house.

As head of Fox's sound picture department Berg has J. S. Zamecnik and Will Frederick Peters as his chief composers. The former's "Wedding March" score is current at the Rivoli, New York, and "Wings" and "Abie's Irish Rose" were other Zamecnik synchronizations.

Edward Kilenyi and L. E. DeFrancesco are associate composers in the Sam Fox musical organization.

Loitering Musicians Locked Up for 2 Hours

Eighteen musicians, belonging to the Musical Mutual Protective Union, Local 310, arrested on a charge of loitering in front of their headquarters on East 86th street, were dismissed when arraigned in Harlem Court last week for lack of evidence, when a representative of the Yorkville Chamber of Commerce, said to have been the complainant, failed to appear.

The boys were taken into custody when a squad of bluecoats and plainclothesmen swooped down on them while they were standing on the sidewalk in front of the building. Taken to the East 64th street station they were put in the cooler along with several passersby and held there for two hours. Charles Keer, active in the affairs of the organization, and among those pinched, finally got in touch with Henri Conrad, president of the organization, who posted a deed to the union's building, guaranteeing the appearance of the boys in court, with each held under $500 bail.

MUSIC SOURCE SET UP AS ROYALTY DEFENSE

St. Louis, Oct. 23.

A court battle involving the question of whether Irving Berlin's "Russian Lullaby" number is a plagiarism of a Jewish chant is about to be fought out in the Federal court in East St. Louis. It is the present plan of the attorneys for the defendant theatre manager to call competent musicians into court.

The complainant in the suit is the American Society of Composers, Authors and Publishers, in behalf of Irving Berlin, Inc. The defendants are Elmer and Harry Klie, Jr., owners of the Columbia Theatre. The charge of plagiarism was made by the attorney for the two defendants, Louis Beasley, in an answer filed to the suit. The charge against the theatre owners is infringement of the copyright of "Russian Lullaby." Attorney Beasley says he will call competent witnesses to demonstrate the similarity between the Berlin number and the Jewish ritual music.

The plaintiffs' original petition charges that the "Russian Lullaby" number was played in the Columbia Theatre for profit without remuneration to the publishers.

Young Shapiro Married

Elliott Shapiro's secret marriage to Dorothy Maurice of "Lovely Lady" Oct. 15 in Tarrytown, N. Y., leaked out when Louis Bernstein, president of Shapiro, Bernstein & Co., noticed his usual staid junior partner beaming all over the place. Bernstein, knowing what music biz is today, couldn't figure it out but forced a yes from Elliott. Judge William C. Duell performed the ceremony.

Young Shapiro, son of the late Maurice Shapiro, pioneer music publisher with whom Bernstein was associated, is credited with discovering and fostering two of his firm's biggest hits, "Yes, We Have No Bananas" and "The Prisoner's Song."

M. C.'S MOVE

Los Angeles, Oct. 23.

Opening of new Oakland theatre Oct. 27 has caused a general shift of West Coast m. c.'s. Max Bradfield at Long Beach goes to the Broadway, Portland, Ore.; Georgie Stollberg goes from the Broadway, Portland, to the 5th Ave., Seattle; Heimie King from 5th Ave., Seattle, to the new house in Oakland.

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News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. Variety takes no credit for these news items: each has been rewritten from a daily paper.

NEW YORK

Richard Bird withdrew from "A Most Immoral Lady" in rehearsal, due to Equity's rules for alien players, effective Nov. 1. "Lady" opens Nov. 5 out of town. Bird has played in stock since the regulations were made and must remain idle six months. This will not be up until December. He has played 67 weeks in this country. Upon completing 100 weeks he will be exempt from rules governing foreign actors.

Vivian Ellison, "Vanities" dancer, is suing the parents of her young husband for $50,000, charging they wrecked her runaway marriage to Jack Eile in 1925.

O'Brien, Malevinsky and Driscoll are suing Philip Goodman for $15,000 representing their legal fees arising out of Goodman's suit against W. C. Fields when he went with Ziegfeld in 1926. He had signed with Goodman at $2,500 and a percentage.

The Jersey Journal announced that 15 local theatres had withdrawn their advertising and alleged action had been taken under orders from Mayor Hague's administration "in reprisal for publishing news of the legislative investigation of the Hague regime."

E. H. Sothern, returning from Europe, told the ship news reporters he intended to retire after his next lecture tour. "The kind of thing I did has passed away," he said.

James Light, former director of the Provincetown Players, has been appointed coach of the Yale Dramatic Association succeeding Douglas Ross.

Furnishings and effects in the home of Fannie Brice, 306 W. 76th street, were sold at auction, the actress having gone to live in a roof apartment at 15 E. 69th street. Furnishings worth $75,000. "I'm through with the complications of keeping house," said she.

Television exhibit at Electrical and Industrial Exposition, in the Grand Central Palace, displayed by WRNY, radioed images of persons to their friends in another part of the building. Explained that blondes registered poorly and that brunettes are the best subjects.

Mayor Walker and other notables attended testimonial dinner to DeWolf Hopper at the Savoy-Plaza Sunday evening, marking the comedian's 50 years of public appearances. Edna Wallace Hopper was among those who sent congratulations.

An Isadora Duncan Memorial festival at the Manhattan Opera House, set for week of Nov. 16, is designed as the first of a series for other cities. Idea is to arouse interest in a monument to the American dancer. Irma Duncan, daughter, and her pupils will appear.

Talking of his closing in Boston in "The Big Fight" to avoid further loss to the backers, Jack Dempsey said he had three film offers and probably would take a Warner contract to make a talker.

Couple of holdup men took $2,000 from the manager and ticket seller of the Palestine theatre on Clinton street, entering a side office while they were counting up Sunday night.

Fire destroyed much scenery being constructed in the plant of S. Asch, Inc., at 11th avenue and 29th street, Sunday.

LOS ANGELES

Florence Evelyn Rice, former actress, awarded a $29,000 judgment against Arthur Guy Empey, author and scenarist, in her suit for $36,000, money she claims to have loaned him in New York in September, 1919. Evidence brought out that Empey had already paid back $7,000. Money is said to have been loaned to help finance the Empey venture in pictures.

Leach Cross, former prize fighter, was divorced by his wife, Alta M. Cross, in Judge John L. Fleming's court Oct. 16 on desertion charges. Five minutes later Mrs. Mae Lee was granted a divorce from Harry E. Lee, boxing referee. Mrs. Cross and Mrs. Lee were the chief witnesses in each other's cases. The Crosses were married 17 years, the Lees 21 years.

Marie Prevost says she will take her final divorce decree from Kenneth Harlan, screen actor, on Nov. 22. She obtained an interlocutory decree year ago. A reconciliation was effected two months ago. Now Miss Prevost says it's all off and permanently. Couple were married in 1924 and separated in May, 1927.

Valentine Otto Rudolph Martin, film extra, haled to court Oct. 15 by his wife, Helen, on non-support charges. He was ordered to pay $15 weekly for her support and that of their child.

Adela Rogers St. John Hyland, scenarist and author, made defendant in $25,000 personal injuries damage suit, filed by Mrs. Adelaide Heineman. It's the result of an alleged auto crash between Mrs. Hyland's car and that in which Mrs. Heineman was riding on May 10.

Olivia Converse was granted a divorce from George P. Converse, Santa Barbara millionaire, at Reno, Nev., last week. Action will open the path for Converse to marry Anita Stewart, divorced last July from Rudolph Cameron.

Fox film company was named defendant in a suit brought in Fresno, Cal., by Earl Blair, undertaker, for $218 to cover the cost of the funeral of Ethel Drayer, screen actress, who lost her life during the filming of the Merced River rapids in June. Blair claimed Fox agreed to pay funeral costs.

Claude A. Conlin, vaude magician, known as Alexander the Great, was named defendant in a divorce suit filed in Superior Court by Lillian Marion Conlin. Cruelty charged. She asks $500 monthly alimony for herself and $300 a month for their two children, John A. and Gloriana A., aged 12 and 6. Couple were married in 1915.

Grand jury investigation of perjury charges made against Mae Murray, vaude and screen actress, by Jack Donovan, screen cowboy, were postponed indefinitely as the result of the illness of Deputy District Attorney Ellis Eagan.

Eagan stated he had not found sufficient evidence to warrant an indictment against the actress, but that the case would not be entirely dropped until he had studied Miss Murray's testimony in her recent successful prosecution of a suit against Donovan, in which she alleged Donovan sold her a $25,000 house for $50,000. Perjury charges arose over a document in the damage suit which Donovan alleged bore Miss Murray's signature and which she is said to have denied signing.

Mrs. Vera Sherwood, filing suit for divorce from George Sherwood, theatrical producer and actor, and naming Ruth King, actress, followed that action by filing a $200,000 alienation of affections suit against Miss King here.

Ora Carew, screen actress, was awarded $500 damages in her suit for $3,000 against Benjamin Leffler over a $4,000 sable coat. Miss Carew testified she left the coat with Leffler for dyeing and that when it was returned it was in pieces and minus some of the fur.

Henry Schumann-Heink, son of the opera contralto, was convicted of grand larceny growing out of stock securities operations in San Diego. Schumann-Heink's attorneys gave notice that motion for new trial would be filed.

PAR'S AIR TIEUP

Los Angeles, Oct. 23.

The Paramount studio-Los Angeles Evening Express radio tieup over KNX, which recently went from 500 to 5,000 watts, will go into effect Nov. 11.

A broadcasting station has been built on the Paramount lot in Hollywood.

A Liquor Error

When the bootlegger friend sent up a case of Scotch to the doctor his wife prevailed upon him to have the liquor analyzed. It had everything but carbolic.

The legger was advised and duly appeared with another case.

"This is the real mccoy," he said. "I'm sorry about that other case. The dumbbells in my place made a mistake; sent it to you instead of a speakeasy uptown."

VANITY CLUB
(NEW YORK)

New York, Oct. 16.

Jack and Chic Goldman, with Charlie Aronson of the Frivolity and Mirador, have the basement cabaret underneath the Carroll theatre building for the season and three years beyond. Always a choice location, and even more so today when transients along Seventh avenue might be deemed of some asset, the room has never clicked since Bob Murphy called it his Cellar. Originally, as the Wigwam, Harry Richman it was catapulted into nite life prominence. Ever since the Wigwam, it had a string of names and managements, including the Rodeo, Ringside, Manger, et al.

With the Friv-Slipper influence strong in his mind, NTG has produced one of those great epidermis revelations. The gals wear a smile and an air of naivete. They couldn't go much below the Annapolis line if they tried.

The kids are all chicks and lookers, including "Fuzzy" Kane, Kay Wolf, Betty Baker, Jean Fayal, Louise Allen and Mary Phillips, from several Broadway productions, but not including "Vanities," which would be a natural thought. It is understood that Earl Carroll changed his mind after the lease was signed about permitting any of his show to double.

For the opening week, Danny Healy, in this season of pinch-hitting stars, did a Will Rogers for Al Wohlman, the billed m. c. who couldn't start on schedule because of prior bookings. Evan Burrowes Fontaine, in Fatima trappings, orientated through a trio of interpretative terps. She is prominently billed as co-feature with Wohlman.

Other specialists are Alice Lee, "Bunny" Hill, doing the nude flashes, Ethel Allis, Bernice Roberts and Jeanne Geddes, with good, bad and indifferent s. and d. shows.

The band of seven in the background is an anonymous septet, probably costing a few herring, although playing brisky enough. It would be worth a couple extra dollars' investment to the Goldmans to stake the pianist for a marathon of interlude airs on the ivories. Some of the lulls between sessions and numbers were bad. That should be speeded up.

With the Goldmans' knowledge of things, they should pace the room for pep and speed. Those cuticle exhibitions are the berries nowadays for the rounders. Chick and Jack Goldman have enough of a personal standing to give them a natural advantage which they can fortify by accelerating things. It can be made a great drop-in room.

Couvert $2 and $3. *Abel.*

Berlin Settles Suit

A damage suit of Adele Lenke, 11-year-old performer, against Irving Berlin, Inc., has been settled out of court for $3,000. Conditions were agreed to by Judge Nathan Bijur of the Supreme Court.

The girl sued after sustaining back injuries in the music publisher's office on April 13, 1927. It was claimed a piano stool upon which she was seated in a rehearsal room collapsed.

Suit was filed by the girl's father, Matthew Lenke, through Attorney Gustav Steiner.

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WHITE PLAINS THEATRE

WALTER WILD
Feature Organist
AT
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By FERDE GROFE
(ONE BUCK)

Rain Drives Circus In

Toronto, Oct. 23.

Too much rain has driven Barnett Brothers motor circus into winter quarters at Grimsby, Ont. R. H. Rogers, manager, said the one ring outfit had lost $3,000 in three weeks and could not carry on.

Of the 127 people carried 110 were paid off.

The outfit is strictly Canadian, having originated in the Maritime Provinces.

LION MAULS SHOWMAN

Sioux City, Ia., Oct. 23.

Robert Atterbury, 62 years old, part owner of a small animal show which was barnstorming this territory, was badly clawed by a lion in Dakota City, Nebr., as he was feeding the animal. As he approached the cage, the lion grabbed at him, drawing him to the bars. Atterbury's brother witnessed the attack and saved the victim.

THEODORE'S DIVORCE

Chicago, Oct. 23.

Ralph Salt, in "Burlesque" here and professionally Ralph Theodore, was granted a divorce from Leona Salt on desertion grounds.

The couple separated in 1919 and have no children. Salt was represented by Attorney Phil R. Davis.

CARNIVALS

(For current week Oct. 22; otherwise indicated.)

Alabama Am. Co., (Fair) Monroe, La.; 29, West Monroe.
Beaty Greater, Hayti, Mo.; 29, Leachville, Ark.
Benton Am. Co., Parkin, Ark.
Bernardi Expo., Amarillo, Tex.
Brown & Dyer, (Fair) Louisburg, N. C.
Bruce Greater, (Fair) Washington, N. C.
Butler Bros., Parkin, Ark.
Central States, (Fair) Hawkinsville, Ga.
Cetlin & Wilson, (Fair) Statesville, N. C.
Copper State, Hillsboro, Tex.
Cotton States, Water Proof, La.
Craft's Greater, Yuma, Ariz.
Cunningham Am. Co., Red Bay, Ala.
Dixieland, (Fair) Opelousas, La.
Dodson's World's Fair, (Fair) Mobile, Ala.
Enterprise Shows, Albia, Ia.
Francis, John, Austin, Tex.
Greenburg Am. Co., (Fair) Santa Rita, N. M.
Gloth Greater, Farmville, N. C.
Gray, Roy, No. 1, (Fair) El Campo, Tex.; 29, Bay City.
Gray, Roy, No. 2, (Fair) Carthage, Tex.; 29, San Augustine.
Great Eastern, (Fair) Columbus, Miss.
Hames, Bill H., No. 1, (Fair) Teague, Tex.
Hansen, Al C., McComb, Miss.
Hill, Hugh W., No. 1, (Fair) Eberton, Ga.
Hill's Greater, Elizabeth City, N. C.
Hoffner Am. Co., Peoria, Ill.
Isler Greater, (Fair) Cherokee, Okla.
Kellie-Grady, Cordova, Ala.
Krause Greater, Warrenton, Ga.
Leggette, C. R., (Fair) Sulphur, La.
McGregor, Donald, (Fair) Floresville, Tex.
Metropolitan, (Fair) York, S. C.
Miller Bros., Lafayette, La.
Miller, Ralph R., (Fair) Jackson, Miss.; 29, Ruston.
Mississippi Valley, Cotton Valley, La.
Morris & Castle, (Fair) Shreveport, La.
Murphy, D. D., Greenville, Miss.
Page, J. J. Expo., (Fair) Easley, S. C.
Reiss, Nat, (Fair) Durham, N. C.
Rice-Dorman, (Fair) Flatonia, Tex.
Rice Bros., Cordele, Ga.; 29, Lyons.
Rock City, Millen, Ga.
Royal Palm Am. Co., Jacksonville, Fla.
Rubin & Cherry, (Fair) Columbia, S. C.
Snodgrass, T. L., Quinton, Okla.
Stone, W. T., Louisburg, N. C.; 29, Bennettsville, S. C.
Sunset, Rutherfordton, N. C.
Tidwell, T. J., Colorado, Tex.
Tropical Expo., (Fair) Quantico, Va.
Wade, W. G., Fitzgerald, Ga.
Wade, R. L., Brownsville, Tenn.
Western Am. Co., Concord, N. C.; 29, Siler City.
Whybro Am. Co., Pond Creek, Okla.

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BILLS NEXT WEEK

(Continued from page 43)

Butterfield

ANN A'B'R MICH.
Michigan
1st half (28-31)
B't'rf'ld's Syn Sh'w
2d half (1-3)
Whiteman's Boys
B'TLE C'K, MICH.
Bijou
1st half (28-31)
Midgetland
Chas Aldrich
(One to fill)
2d half (1-3)
B't'rf'ld's Syn Sh'w
BAY CITY, MICH.
Regent
1st half (28-31)
Lucas & Lillian
Libby Dancers
(One to fill)
2d half (1-3)
Chas Hill
Banjoland
(One to fill)
B'T'N H'B'R, M'H.
Liberty
2d half (1-3)
Rooneys
Fish Rector & T
Ryan & Noblette
FLINT, MICH.
Capitol
1st half (28-31)
Chas Hill
Two to fill)
2d half (1-3)
Colleano Family
B & R Goman
(One to fill)
K'L'M'ZOO, MICH.
State
1st half (28-31)
4 Ball Bros
Billy Hallen
(One to fill)
2d half (1-3)
Roon'y's R'deo B'ys
Paul Remos Co
(One to fill)
LANSING, MICH.
Strand
1st half (28-31)
Tieber's Seals
Flo Myers' Girls
(One to fill)
2d half (1-3)
4 Ball Bros
Billy Halen
(One to fill)
PONTIAC, MICH.
State
1st half (28-31)
Colleano Family
B & R Goman
(One to fill)
2d half (1-3)
Tieber's Seals
Flo Myers' Girls
(One to fill)
OWOSSO, MICH.
Capitol
2d half (1-3)
Lucas & Lillian
(Two to fill)
SAGINAW, MICH.
Temple
1st half (28-31)
Rooneys
Banojland
(One to fill)
2d half (1-3)
Midget Land
Chas Aldrich
Libby Dancers

Stanley-Fabian

BAYONNE, N. J.
Opera House
2d half (1-4)
Russell & Marconi
(Others to fill)
ELIZABETH, N.J.
Ritz
1st half (29-31)
Americana
Janet Reade Co
Mayo & Lynn
Al Shayne Orch
(Tne to fill)
2d half (1-4)
Reed & Duethers
Doc Flashes
Farnell & Florence
Lillian Leitzel
(One to fill)
HACKENSACK
Lyric
1st half (29-31)
Paula & Polly
Interviews
Briscoe & Rauh
(Two to fill)
HOBOKEN, N. J.
New Fabian
1st half (29-31)
Shurr Boys
Gibbs Sis
(Three to fill)
2d half (1-4)
Bernard & Kellar
Marie & Ann Clark
Feast of Spain
(Two to fill)
JERSEY CITY, N.J.
Central
1st half (29-31)
Billy Arlington Co
(Others to fill)
2d half (1-4)
Brown & Lavelle
(Others to fill)
PASSAIC, N. J.
Montauk
1st half (29-31)
Hooper & Gatchett
Freda & Palace
Sterling Dancers
(Two to fill)
2d half (1-4)
Janet Reade Co
Burt & Lehman
Olsen & Johnson
(Two to fill)
PATERSON, N. J.
Regent
1st half (29-31)
Reed & Duethers
Doc Baker Co
Farnell & Florence
Feast of Spain
(One to fill)
2d half (1-4)
Shurr Boys
Americano
Gibbs Sis
(Two to fill)

Fox Poli

BRIDGEPORT
Palace (22)
Jay C Flippen Unit
Poli
2d half (25-28)
Jack Kneeland
(Others to fill)
HARTFORD
Capitol (22)
Paul Bros
McLellan & Sarah
Honorable Wu
(Two to fill)
Palace (22)
V Ray & Norman
Dumbbells
Dancing Princess
Oscar Lorraine
(One to fill)
NEW HAVEN
Palace (22)
Whirl of Dance
Cole & Synder
Paskman's Mins
(Two to fill)
SPRINGFIELD
Palace
2d half (25-28)
Ray & Norman
Harris & Van
Harlem Vanities
(Two to fill)
WATERBURY
Palace (21)
Tracey & Hay
Coogan & Casey
Carl Freed Orch
(Two to fill)
WORCESTER
Palace (21)
Mario & Lazaren
Avon Comedy 4
Cansinos
(Two to fill)

Cabarets

NEW YORK

Chateau Madrid
Harold Leonard Or
Jack White
Frances Shelley
Alice Boulden
Club Barney
Walter O'Keefe
Hale Byers Orch
Club Lido
Rosita & Ramon
H Rosenthal Orch
Club Richman
Harry Richman
Francis Williams
Aronson's Com'ders
Frivolity
N T G Rev
Tom Timothy Bd
Hotel Ambassador
Yacht Club Boys
Van Der Zanden Or
Hotel Biltmore
Northway & Chiles
B Cummins Or
Mirador
Marion & Randall
Bee Jackson
Evelyn Martin
Page Sis
Arthur Gordoni
Meyer Davis Orch
Oakland's Terrace
Will Oakland
Landau's Bd
Park Central Hotel
Cliff O'Rourke
The Carltons
Ruth Williams
Ben Pollack Or
Silver Slipper
N T G Rev
Leslie Storey
Frances Mildern
Jimmy Carr Or
St. Regis Hotel
Vincent Lopez Or
Fowler & Tamara
Vanity Club
Al Wohlman
Evan B Fontaine
Alice Lee
Bunny Hill
Ethel Allis
Bernice Roberts
Jeanne Geddes

CHICAGO

Alabam
Dale Dyer
Ollie Bugbee
Dottie Dale
Zelma Jensen
Willie Tyler Bd
Blackhawk
Coon-Sanders Bd
College Inn
Ray Miller Bd
Blew Blowers
Golden Pumpkin
Al Reynolds
Baby Peira
Valle Nalli
2 Bad Boys
Thelma Terry Bd
Granada
Guy Lombardo Bd
Green Mill
Tiny & Leonard
Adele Walker
Lillian Barns
Mary Stone
Noel & Judith
Buddy Fisher Bd
Kelly's Stables
Johnny Dodd Bd
Oriental-Davis
Al Handler
Lee B Evens
Sol Wagner Bd
Lido
Tex Morrisey
Hank
Myrtle Lansing
Gladys Mitz
Kay Davidson
Joe Allen
Terrace Gardens
Olive O'Neill
Gus C Edwards Bd
Turkish Village
Al Gault
Jack Hamilton
Eileen Tanner
Margie Ryan
Freddie Janis Bd
Vanity Fair
Larry Vincent
Gene Gill
Dolly Sterlin
Johnson Sis
Jane McAlister
Patsy Snyder
Keith Beecher Bd

WASHINGTON, D. C.

Astor
E Dougherty Orch
Chantecler
Walter Kolk
Meyer Davis Orch
Club Madrillon
J O'Donnell Orch
Lotus
Irv Boernstein Or
Swanee
Al Katz Orch
Venus
C Wright Orch
Wardman Park
Meyer Davis Orch

NIGHT LIFE WASHED UP

(Continued from page 1)

blooded murder of Alta Bonello, alias Mrs. Samuel C. Welch, alias Mrs. Leo Gordon (nite club hostess in a backroom oasis, known as the Footlite Club) in her Sunnyside, Queens, N. Y., apartment; the criminal agitation by District Attorney Joab H. Banton and his prosecuting assistant, Ferdinand Pecora; and the politico-federal notoriety by Mrs. Mabel Walker Willebrandt, Assistant U. S. Attorney General in charge of prohibition enforcement, not to mention the local speakeasy embalmer, Major Maurice Campbell, who publicly charges Mayor James J. Walker with countenancing prohibition violations—all these are monopolizinz the dailies in their unified crusade against the speakeasies and the nite clubs.

Broadway places are thoroughly alarmed. Those of the street know full well that "the mob" will fight things out amongst themselves as they have done in Chicago, Detroit, New York, and elsewhere. The "mob" is peace-loving as far as the laity is concerned.

If one beer-runner poaches on another territory, that's something else again. They'll settle that feud according to the primitive laws of gangland. If a grifter's wife, such as Alta Bonello was, is alleged to have "talked" too often, the "mob" settles those scores in a manner typical of the fate meted out to squealers or stools.

Deadly Publicity

It is the type of unfortunate publicity such as attended Miss Poole in the Chez Florence which worries the Broadway cafe boys the most. It smacks too much of victimizing an innocent bystander, the actual patron and financial mainstay of the nite life.

The tabloids' propaganda against the nite clubs and attendant assault and battery to the foolhardy squawkers is beginning to count. One more nite life scandal, the "mob" feels, will just about wash things up.

Cutting a swath in the joints with a new mamma carries with it the booze thing. This type of male patron, escorting a woman companion, is not the b. y. o. l. type. They consider it, by some freak quirk of thought, declasse to bring your own. He buys where he is. He is a spender. He is treated with relative consideration by the catering staff as such. As a spender, almost anything and everything goes. They try to protect him, assuming that that sort of "protection" means anything, against the "b" grade of poison in the place, etc. If they know him, and even if he steps out of character, he's protected against the Mickey Finns, knowing that with a clearer consciousness, on some future night, he'll make good and be all apologies. If not, time enough then for that certain business.

The last thing the "mob" wants to do is scare off the trade. Unwittingly, they are doing the very thing they fear the most. A competitive vendetta has its usual criminal investigation aftermath; past performances and past records drag in the colorful nite club aspects for publicity purposes.

Cafe biz has been none too good up until a fortnight ago and the daily poundings in the press are having an even worse effect. The same familiar handful which makes the usual rounds is insufficient for the joints to thrive on. They need the laymen to turn the profit, and the publicity is scaring them away.

The really nice rooms, and they are few enough, have a chance, but they, too, are suffering coincidentally with the rest.

"AIR CLOWN'S" BOUNCER

Des Moines, Oct. 23.

Taken to jail in clown's makeup from a theatre in Clarinda, Iowa, Harry Harrison of Omaha, the "air clown," is now in the county jail awaiting trial on charges of forging a check for $6 on a doctor at Villisca, Iowa.

Obituary

WILL CUNNINGHAM

Will Cunningham, 60, Chicago vaudeville agent, died Oct. 16, of apoplexy. He had been ill several years and last May was in an auto accident which laid him up for some time.

Years ago Mr. Cunningham was a stock actor and manager in Detroit and Grand Rapids, later becoming manager of the Al Martin shows. At one time he was interested in outdoor business organized and promoted White City Park in Pittsburgh. He established a vaudeville agency in Chicago about 15 years ago and he was still operating his office at the time of his death. He booked the Palace and Grand Riviera in Detroit, being a stock holder in both theatres. Among his realty holdings is 80 acres of land between Detroit and Pontiac, which he owns with Charles Munz, president, Palace and Grand Riviera theatres corporation.

Two brothers, Henry and John, survive. His wife died about three years ago.

Interment in Rosehill cemetary Chicago.

IN FOND MEMORY
OF
JANE CONNELLY
Who Passed On Oct. 25, 1925
Honorable Wu

CHARLES D. LANCASTER

Charles D. Lancaster, 51, playwright, died in the Pottenger Sanitarium, Monrovia, Cal., Oct. 17, of chronic bronchitis.

Lancaster was born in Shelbyville, Ind. First a jockey, then a traveling salesman, he became famous as a polo player in 1920, making a world tour. He built and owned the Lancaster hotel in Chicago, but in 1924 went to California, where he wrote the play, "The Great I Am." He also authored some film scenarios.

ELMER BUFFMAN

Elmer Buffman, of the Alhambra Theatre stock, Cleveland, died suddenly of heart disease Oct. 20. He had played with several stock organizations in Toronto before going to Cleveland.

Before these engagements Mr. Buffman had gained some reputation in Shakespearean roles, and was well versed in standard roles. He leaves a wife and a daughter, living at 359 Lauder avenue, Toronto.

HELEN McCAULEY

Helen McCauley, Detroit cabaret singer, died in Toledo from injuries received in an auto accident. A news account of her death appears elsewhere in this issue.

WILFRED G. REYNIER

Wilfred Granville Reynier, 76, actor, died Oct. 16 in the Actors Fund Home, where he had been living for 13 years.

Reynier, unmarried, was born in London. He came to this country where in 1876 he appeared in "The Two Orphans." His final stage role was in "Little Women" of 1914.

HARRY TSUDA
Who passed away Oct. 20, 1926
His memory is a blessing to those who cherish it
ADELE PURVIS ONRI

During his stage career he had appeared in support of several stars including Kate Claxton and Mlle. Rhea.

Interment in Actors' Fund plot in Kensico cemetery.

CHARLES A. SIRINGO

Charles A. Siringo, 73, author, cowpuncher and former range sleuth, died Oct. 18 at his home in Altadena, Cal. Born in Texas, Mr. Siringo spent 22 years of his life as a cowboy, later becoming a peace officer operating throughout the west for a detective agency.

His later years were devoted to writing. Among his works were "Billy the Kid," "The Texas Cowboy" and "Riata and Spurs."

C. D. LANCASTER

C. D. Lancaster, 51, playwright, died Oct. 17 in a Montrovia, Cal., sanitarium. He had been ill several months.

Lancaster's best known play was "The Great I Am," produced on the Coast.

I. A. DEATHS

Deaths reported from International Alliance include the following: **James A. Briggs,** local 25, Rochester, N. Y.; **S. S. Holt,** No 457, Superior, Wis.; **R. J. Reppert,** (president), 218, Pottsville, Pa.; **Joseph Wargo,** 653, Lorain, O., **F. Woodbury,** 111, Lawrence, Mass.

IN MEMORY
of
WILL CUNNINGHAM
Charlie Mack
DETROIT

Thomas Coffey, 44, picture operator, employed for some time in Troy, N. Y., theatres, died Oct. 17 in Hartford, Conn.

Louis Foster, 56, city salesman for Paramount in Cincinnati since 1922, died recently.

The father of Marie Baker died last week.

The Rt. Rev. Bishop McLaglen, 77, and father of Victor McLaglen the screen actor died in London, Oct. 16. He is survived by nine sons and one daughter. All saw service in the English army during the late war.

Willie Graham, picture operator, employed by the Paramount theatre, Provo, Utah, died recently from the effects of burns received while at work in the booth. He was a member of Provo local picture operators.

In Loving Memory of
JOHN TILLER
Who Departed This Life
October 21, 1925
MARY

Mother of Arthur Ray (colored) died last week in New York. Ray is with the Levey Players in Hollywood, Cal. Another brother, Tiny Ray, also survives.

$2 MONTHLY RADIO

(Continued from page 1)

monthly fee will be tacked onto the electric light bill for the wired radio service. There will be more ornate models, with period furniture, loud speakers, etc., which will fetch a little higher price. With the millions of subscribers that the North American Corp. already has on its electric utilities' books, it practically underwrites the venture.

For this reason, it will compel and make possible ultra entertainment from New York. It has been the original intention from the start to engage the world's highest-priced talent, being limited to no budget for amusement in view of the vast sources of income. Four years ago when Variety was advocating paid radio talent as against the free and relatively mediocre stuff then on the air, the North American Corp. was thinking of the Jolsons, McCormicks and Galli-Curcis for their type of entertainment.

Successful Experiments

Experiments in Staten Island have been carried on for several years over the local power lines and found very successful. After Cleveland, H. C. Connick, former film executive and now similarly associated in the North American Corporation's home office, states Rochester and up-New York state communities will be wired, then west, and so on around the country.

It will entail an intensive and protected schedule of equipment manufacture and installation.

Connick says that a deal is pending with the American Society of Composers, Authors and Publishers for the privileges to use pop music for public performance for profit, along with Wired Radio's self-controlled Associated Music Publishers. The latter foreign catalog was a precaution to guarantee some type of music to Wired Radio in the event of any hitch with the American Society.

When plans are worked out and installations made, there is another thought in the proposals of the North American Corp. which will give them the greatest advertising medium and circulation in the world. It will provide that wired wireless subscribers receive their program information on a printed bulletin issued by their local utility under the direction of the parent organization.

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CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, Woods Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

Palace

With Ted Lewis breaking the Palace attendance record last week and drawing practically capacity at his opening performance this week, it's fortunate that a bangup vaude show is greeting the numerous new customers in the house. The current bill is bound to bring repeats.

One poor spotting idea was the only defect visible Sunday, with Mitchell and Durant fourth and Billy Hallan next-to-closing. This made the first half overly strong, but reversal of positions for the two acts probably was effected to give the bill perfect balance.

Mitchell and Durant were second only to Ted Lewis in strength, working an acrobatic low comedy turn that's strenuous in routine and a wow for laughs. It's the best of its type ever seen here.

For his second week Lewis changed several numbers, but remained the outright sensation he was last week. He and his band have proven their record b. o. power here in legit and picture houses before, but previously haven't carried this power so decidedly in vaude.

Four Ball Brothers, opening, are casters of advanced merit, climaxing the act with a hand-to-hand catch by two of the boys describing a complete circle around the supporting bar. Ewing Eaton, deucing, dresses in male clothes and demonstrates versatility by fiddling, singing and hoofing. The act is mainly dancing, and impresses mostly on the severe succession of acrobatic and eccentric routines the girl has selected.

Third was Renie Riano, eccentric comedienne, in a comedy skit based on necking activities in a love school conducted by a Frenchman. Miss Riano has the slightly goofy lovelorn character well in hand, her supporting man and girl are attractive, and the act received good reception.

Nellie and Sara Kouns, opening the last half, appear at the Palace annually with their class song recital and have been standard in results. Theirs is a dignified and graceful routine, presented beautifully, and they make class vaudeville.

Hallan, next to closing, didn't have quite the punch to balance that strong first half, although his Irish gags delivered with speech impediment are reliable and veteran in the vaude halls. Muriel Kaye, in a well-dressed dance act, supported by four male hoofers, closed and induced the usual walkouts to remain. On a less imposing bill, Miss Kaye's varied solo talent merits earlier spotting.

This is a big week in entertainment value at the Palace. *Bing.*

State-Lake

Uncertain weather Sunday morning retarded the usual flow of regulars in this house. At 2:30 main floor was about three quarters filled while the balcony echoed.

Nothing in the vaude that could draw any kind of money. Lou Tellegan with a sketch billed to headline, but did not put in an appearance the first show. Same thing happened with Charles Wilson, nut comic. These two acts out left the first performance with not much of anything on the whole, though one or two turns did stand out.

Openers were the Five Mounters, three boys and two girls, acrobatics. Fast and neat with good and novel routines.

Jacque Hayes and Irene Cody, femme team, fell down on comedy attempts but did better with songs. Miss Hayes has nice pipes which she should utilize more, while cutting some of the talk.

Dainty Marie, two weeks off from the Palace, showed her stuff in usual interesting and well formed style, playing to the ladies on the physical culture idea. Marie's figure and gymnastic ability still topics for talk.

Jack Major, Brunswick recording artist, followed with good song, talk, whistling, etc.; good delivery and personable. Just a young and good looking chap with a nice way about him.

First flash turn in the layout was DeMar and Lester, boy-girl, in "Ship Ahoy," nautical song and dance affair carrying two special battleship sets. Three girls in the act are capable dancers while Lester and another youth lead with comedy spurts and eccentric hoofing. Nothing out of the ordinary. Slow tempo, with little or no strong comedy spots, leaving the whole works to Dave Seed and Ralph Austin, next to shut. Seed's hoke abetted by his partner's feeding sent the turn over to an outburst of laughs. Strictly hokey-pokey but the kind of pop priced vaude goers like and want.

Tillis and LaRue, dance team with female string quartet, closed the frolic with a dash of class atmosphere. Dancers are well up on their routines with a good selection of numbers. Can execute them in style. The girl musical combo attracts music lovers.

Picture, "Take Me Home." *Loop.*

Piccadilly, south side 3,000-seat Schoenstadt house, started with all-sound synchronized programs this week. While waiting for completion of wiring the house had been using non-synchronized mechanical music.

C. S. "Tink" Humphrey and William Jackson came here from New York to attend the funeral of Bill Cunningham. Both Humphrey and Jackson were life long friends of the deceased vaude agent.

Abe Lyman, playing in "Good News" here, denies that he has any arrangement with Charlie Morrison for the agent to handle vaudeville engagements for him after leaving the show. Lyman states that it will be picture houses for him.

Show people in town were all invited to attend a midnight preview of "The Woman Disputed" at the United Artists theatre. The house was jammed.

Dominic Friscini, owner of a string of movie houses in central Illinois, has taken over the Princess (1,200 seats) and the Vaudette (400) from W. W. Watts, pioneer movie operator of Springfield. The houses will be operated by Friscini Nov. 1. Watts' houses have been operated as non-union for several years, following a fight with the operators' union. It is expected that the unions will return under Friscini's management. Watts retains the Gaiety which has been used for two seasons as the home of E. G. Gifford's stock players.

Jack Partington, Publix production manager, spent a couple of days here looking over units on the B. & K. circuit and arranging for Paul Ash's opening shows at the Paramount, Brooklyn.

Acts lately signed by Publix for eastern units are Bayes and Speck, Billy "Uke" Carpenter, Hannah Chang, Caffrey and Miller, Dennis Sisters, Lucky Boys, Bob La Salle, Louella Lee, Maureen and Sonny, Markel and Faun, Johnny Perkins and Boyd Senter.

For local B&K units: Meyakos, Wilton Crawley, Al Cleve, Athlone, Aubrey Sisters, Frank Masters, Paulay Bros., Doris Roche.

All booked by local Morris office.

Cliff Nazarro, with B&K "Bag o' Tricks" unit, has been taken out to join the "Bowery Blues" unit, replacing Lytell and Fant.

The Wigwam, on Broadway, near Grace, is the most recent cafe opened on the north side. The spot was formerly the old Los Angeles Gardens. Eddie Perlman, proprietor.

Following revivals to be produced by the Dudley Players at the Kedzie: "Whispering Friends," this week; "Old Soak," Oct. 28; "Gentlemen Prefer Blondes," Nov. 4; "Buddies," Nov. 11; "Music Master," Nov. 18.

"Gang War" is slated to follow "The Red Robe" at the Majestic Oct. 28, instead of "Five o'Clock Girl." The musical will go in the Woods after "Young Love" leaves next week for New York.

Ted Lewis broke records on his opening day at the Palace. He is being held over.

Midway, 63d and Cottage Grove, purchased by John Mednikow. Now straight pictures. House dark since E. Froelich's lease expired in July. He had been playing stock burlesque.

Eighth Street theatre, dark, reopens Oct. 22 with a religious film, "Son of Man," in natural colors. "Backed by Lutheran Women's League.

"Broadway" will be held an extra week in the Central, delaying "Baby Cyclone" until Nov. 4.

Standard, 750-seat north side picture house, has been sold to Steve Logas by Methinatis & Swaney. John Santos, manager.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

The cities under Correspondence in this issue of Variety are as follows and on pages:

ALBANY	60	MINNEAPOLIS	60
BRONX	61	MONTREAL	60
CHICAGO	60	NEW ORLEANS	63
CINCINNATI	61	OAKLAND	62
CLEVELAND	60	PORTLAND, ORE.	61
DETROIT	63	ROCHESTER	63
DENVER	60	SAN FRANCISCO	61
LOS ANGELES	62	SEATTLE	61
LOUISVILLE	63	SYRACUSE	62
MILWAUKEE	63	TORONTO	61
		WASHINGTON	61

MINNEAPOLIS

By LESTER REES

Met.—Dark.
Shubert—Stock.
Hennepin (Keith's)—"Love Over Night"-vaude.
Pantages—"Wolf Fangs"-vaude.
Palace—Tab.
Gayety—Dark.
Minnesota — "Red Dance" - stage show.
State—"Singing Fool." 3d week. week.
Strand—"Wings"—6th week.
Lyric—Steamboat Bill, Jr."
Grand—"Fazil." Second loop run.

Third Twin City marathon at the Armory still going after 1,250 hours, and drawing big crowds. Four couples remain.

Lyric, Publix-F. & R. first run house, returned this week to its former policy of one show a week. Split-week policy tried for several months.

U. of Minnesota dramatic clubs are carrying the spoken drama to small nearby towns. One of these organizations presented "The Patsy" last week in several communities that never are visited by touring professional dramatic companies.

"In Abraham's Bosom," presented by the Provincetown Players of New York, at the Garrick Nov. 4-7. At this same house E. H. Sothern gave three dramatic recitals to good-sized audiences last week.

New York Theatre Guild has protested the use of the Theatre Guild name by a St. Paul little theatre group. The St. Paul group will select aother name. Maxwell Sholes, director.

S. G. Lebedoff has disposed of his Homewood and Liberty theatres, large uptown houses, to the American Amusement Co., affiliated with F. & R., and will become a special representative in the territory for Warner Brothers.

The "Star," commenting editorially on the demise here of "Peggy Ann," declared it was "a punk show" and "just the sort of thing that has nearly killed the interest of the smaller cities in traveling theatricals."

Metropolitan lights up next week with "The Vagabond King" 1st half and George Arliss 2d half.

MONTREAL

Palace—"Air Circus," 2d week.
Capitol—"The Tempest."
Loew's—"The Racket."
Imperial—Vaude.
Princess—"Mary Dugan."
His Majesty's—French plays.
Orpheum—Stock.
Gayety—Mutual Bur.
Strand—Change.
Empress—Change.

Most managers would be satisfied to run the second dialog talker picture ever shown in Canada without strings attached and could get away to big money at that, but George Rotsky who manages the Palace, has put in the extra ballyhoo, which brings in the odd hundreds in cash. He is offering a free trip to Toronto and back by air to anyone holding the lucky number on a program obtained at any show of "The Air Circus" in the two weeks it is pictured here. This is bringing quite a number of fans several times over to see the show.

In addition to the sound feature, the Palace is putting on some snappy talking shorts, including Sir Thomas Lipton and Premier Poincare of France, good choice for this largely French city. But the big time stuff is the comedy shorts. The vaude houses are hit by them.

Announcement is expected almost any day now that the Imperial, Keith house, will resume pictures. Imperial is playing Keith vaude.

ALBANY, N. Y.

Strand, wired for some time, last week began showing Fox Movietone newsreel. Cut its orchestra from 12 to 7 men. Now plays but three overtures a day. Management anticipated bigger cut, but union demanded seven men be held.

Gladys Heaney, in "Shanghai Gesture," recovered in Albany hospital after an operation for acute appendicitis. Miss Heaney was taken sick shortly before the opening at the Capitol. The performance had to be called off until the following night, when Ruth Fallows came on as substitute. Miss Heaney will not be able to rejoin for at least four more weeks.

Proctor's now playing seven acts instead of five, in addition to feature picture, newsreel and short subjects.

DENVER

By HARRY FORWOOD

Aladdin—"Singing Fool" (3d wk), wired.
America—"Land of Silver Fox," wired.
Colorado—"Singapore Mutiny."
Denham—"Shore Leave."
Denver—"Wedding March."
Empress—Vaudfilm.
Orpheum—Vaudfilm.
Rialto—"Wings" (2d week), wired.
Victory—"Hello, Cheyenne."
State—"Chinatown Charlie."

Buddy Mason, Hollywood stunt man and double for Fred Thomson, is playing tenday engagement in Consolidated (neighborhood) houses.

Showing of sex film, "Street of Forgotten Women," at Bijou, dime house on Lorimer street, led to arrest of J. M. Garnett, manager, and A. Beldon Gilbert, publicity man for the place. Police sergeant acted as censor and made pinches on obscenity charge. Men got $200 fines.

Ben Ketcham, who with Arthur Oberfelder is manager of Denham theatre, using stock-visiting-star system, has been in New York City choosing players for opening of Kansas City Orpheum Oct. 28. Harold Shubert slated to become manager of K. C. house. Pauline Lord will be first guest star for one week.

Bob West, favorite organist, returns to the Denver theater, succeeding Johnny Winters, transferred to one of the southern Publix houses.

The dance marathon which closed here recently, after 700 hours of hoofing, brought plenty of grief to contestants. Two divorces have resulted, among other things, and another is on the way. Mrs. Flora May Huff, who danced under the name of Flo Williams, is suing husband, Andrew J. Huff, accused of cruelty.

"Trial of Mary Dugan" will be first road show of season to play here at Broadway, in November.

Purely Personal: Jack Hellman, send your address at once.

CLEVELAND

By GLENN C. PULLEN

Hanna—"Good News" (2d wk).
Ohio—"Wooden Kimona" (2d wk).
Little—Rep.
Gordon Square (stock)—"Broadway" (2d wk).
Alhambra—Stock.
Colonial (wired)—"Simba" (2d wk).
Stillman (wired)—"Wings" (3d wk).
Allen (wired)—"Woman Disputed."
Cameo (wired)—"Midnight Taxi."
Hip (wired)—"Four Sons."
Palace—"Red Dancer"-vaude.
State (wired)—"Crash"-stage unit.
Keith's 105th—"Captain Swagger" and vaude.
Columbia—Mutual bur.
Play House—Rep.

Without a day's notice, Universal's Oriental went dark last week. Universal dropped about $5,000 in three weeks before realizing that Danny Lund's stock musical company and a third-run film policy were strong enough. Local trade unions helped make the house do a brody. They forced management to carry five stage hands and six musicians, which, with show's regular payroll, brought expenses up too high in proportion to the gross at 10-20-30. Oriental may reopen soon with burlesque. Lund's company now broken up temporarily, playing local neighborhood bills. Frank Greenwall, manager, is transferred to the Morland.

Isaac and Joseph Silverman, who recently sold their interests in the Variety Amusement Company and Midwest Properties Company to S. H. Stecher, Meyer Fine and Abe Kramer, with whom they had been associated, have purchased four out-of-town houses owned by the company and formed the Strand Theater Company of Akron, O., under which they are being operated. These houses include the Palace, Lorain, O.; Ohio, Mansfield; Strand, Akron, and Alhambra, Canton.

Ben Truesdale has taken over the publicity for the Alhambra and Gordon Square theaters, both playing Roberson and Smith stock shows.

Dolores Sherman, Chicago singer and dancer, featured, is dancing in Rainbow Room in Hotel Winton.

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Imperial

Well laid out vaude bill, even though turns were not anything startling. But at 15 and 25 cents, with a good screen feature for good measure, the pay customers didn't have any cause for kicking. And business was satisfactory, with a heavy play at the matiness.

Ergotti, juggler and foot manipulator opened. Did some novel foot juggling, but act seemed to drag. At that it drew good applause. Betty and Walter, hoofers with taps, both dance well.

Bartlett and Jones, comedy singing, with some unnecessary talk. Femme at the piano. Okay.

Jack Magee, monologist and comedy songs. Opening yarn long, made up entirely of picture titles, and got laughs. Plenty of comedy and relished. Closing spot, dancing turn by four Indians; three males, one female. Some new stepping, together with satisfactory adagio. Billed as "Four Americans," which is not a misnomer.

Screen feature, "Brass Knuckles." *Edwards.*

Barren and Nathan, who recently opened the new Marina (pictures), will open another, Daly City, in suburb of that name, around Nov. 1.; 1,000-seater, with straight pictures.

San Francisco's juvenile theatre opened Oct. 20 in the Playhouse of the Women's City Club. Alice Sekels is in charge. Opening attraction had Chief Standing Bear, Sioux Indian, and his niece, who told of Indian life in story, song and dance.

The mother of Charles Muhlmann, branch exchange manager for First National in San Francisco, died Oct. 14 in the Golden Gate city, following an eight weeks illness. Death was due to a complication of diseases.

Embassy will start engagement of "The Singing Fool" with a midnite performance Oct. 24. $3 top (for loges) and $2 on the floor will prevail. First advanced price opening here in several years for a pop priced house.

Charlotte Walker will co-star with Sarah Padden in "Fallen Angels" at the Community Playhouse, opening Nov. 5.

Suzanne Cuabaye of the New York cast replaces Dorothy Burgess for the San Francisco opening of "The Squall," Oct. 28. Miss Burgess goes into pictures.

Warner Brothers moved into their new exchange headquarters at 243 Golden Gate avenue.

Rube Wolf week at Loew's Warfield, where the coast m. c. and stage band leader made his 2,400th appearance. As an added feature to Fanchon & Marco's "Orientale Idea," the Rube had the band play his latest composition, waltz-ballad, "What About Me, Alone."

To properly celebrate the occasion Sunny Perry (Mrs. Rube Wolf) came out of retirement and danced a waltz solo, then joining with Rube for a double.

Henry Duffy produced "My Son" at his Alcazar here last week with Leah Winslow heading the cast.

Hermie King will be m. c. and stage band leader at West Coast's new Oakland, opening Oct. 27. Henri C. LeBel will be organist at the new Oakland.

Horse racing in California after many years. James W. Coffroth, operating racing at Tia Juana, opened a 20-day meet at Tanforan, San Bruno, 11 miles south of here. Open betting is taboo in California, but bookmakers were at the track, and wagers ran into high figures. Racing daily except Mondays, with six events daily. Some 400 horses are stabled at Tanforan.

The lid is off at the Tanforan race track, down the peninsula near here. Although actual cash is not visible and the pay off is in downtown San Francisco, the bookies are operating openly. No bets accepted in San Francisco itself after 1:30 p. m., the gag being thereafter for the marks to go to the track itself and cough two bucks to get in for the privilege of placing further bets.

San Francisco has had a large population of horse race followers, but until now many of the lads probably never saw a horse except in pictures.

Henry Busse, m.c. at the Metropolitan, Los Angeles, replaces Frank Jenks here at the Granada, Oct. 27. Jenks may go into the Met.

KYA radio station (Examiner West Coast Theatres) has shut down on its open house policy. Hereafter all broadcasting will be in private.

Alexander Pantages opened his new Fresno house Oct. 20. Vaudfilm.

PORTLAND, ORE.

Portland—"Four Walls."
Broadway—"Dancing Daughters."
Pantages—"Street of Illusion."
Oriental—"Hold 'Em, Yale."
United Artists—"Woman Disputed," 2d week.
Music Box—"Singing Fool."
Dufwin—Duffy Players.

Universal's out of date Columbia has closed with no announcement. Understood house will be scrapped or sold to independents. Universal talker bookings have gone to Pantages.

Mike Newman, Universal district manager for the Northwest, will go to New York next month as assistant to Fred A. Flader, general manager for Universal chain theatres, it is reported. Newman's place in this territory will be taken by K. L. Burk, former theatre owner of Baker, Ore.

Fred Normand has retired as manager for Hamrick's Music Box and Blue Mouse in Portland. He is followed by Lynn "Red" Petersen, house manager at the Music Box.

Mayor Baker opened the new Dufwin theatre last week with a dramatic talk in which he told how he had originally built the theatre in the '90's. House was named the Baker for many years. Baker referred to the new remodeled Dufwin as "the culmination of his dream."

Three months ago they called the Dufwin theatre in Portland, the Baker. Before that they called it the Hippodrome. In the days when it was the Baker it was operated as a stock house by Mayor Baker, now the chief magistrate of Portland.

Henry Duffy had a stock company playing at the Heileg during the summer. He thought Portland was a right show town for Duffy attractions. So he got hold of the site, ripped it out and straightened the front. On Oct. 14 when the house opened it was new and the attraction was "The Bad Man" with Leo Carrillo as guest-star and the cream of the Duffy players brought from north and south to support him.

The front of the house has been remodeled to conform with Spanish architectual designs. The tone is slightly white and gives a Spanish effect that becomes more noticeable as one goes into the house proper. The lobby walls are done in stucco, with a huge 18-foot chandelier in the center. The foyer, which serves as a lounge between acts has carved period walnut tables, davenports, divans and chairs.

The house seats 1,350 on two floors. No boxes. It cost Duffy over $100,000 to remodel the house, and today it is classed with the best in the city.

Marc Bowman, former dramatic editor of the Portland Oregonian, on the Duffy staff for the past six months, is resident manager of the Dufwin.

SEATTLE

By DAVE TREPP

Met—Repertory.
President—Stock.
Music Box—"Singing Fool" (3d week).
Blue Mouse—"Home Towners" (wired).
Fifth Avenue—"Wings" (wired).
Seattle—"Four Walls"-stage show.
Coliseum—"Baby Be Good."
Winter Garden—"Kelly."
Pantages—"Farmer's Daughter"-vaude.
Orpheum—"Show Girl"-vaude.

Reginald Denny, Olive Hasbrouck, Otis Harland, Betsy Lee and other movie stars were with the group coming up on the "Emma Alexander" steamer last week from L. A., shots for "Clear the Deck" being taken on board. A personal appearance one night at the Pan helped get capacity.

Arthur Pierson, juvenile, has rejoined Duffy stock, Seattle.

H. M. Thomas, western manager for Canadian-Famous Players, was recently in Seattle conferring with Ed J. Fisher on bookings in this high-grade Canadian circuit.

Mike Newman has gone to San Francisco to take charge of all Universal houses north of Los Angeles to the Canadian border in the west, except the 10 houses of U and U chain in Seattle. Here K. L. Burke is in charge, coming up from Baker, Ore., where he ran U houses. Newman is slated to go to New York a little later for an executive job with U theatres.

One of the last big jobs he's putting over prior to his leaving for New York, following his resignation, Sam Maurice, publicity head for West Coast here, is the fur style review. This will go into the Seattle, opening Oct. 25. Local stores are shipping in some special pieces to display. Affair is fully twice as big as any of its kind ever attempted here, although Seattle is some fur center, due to Alaskan products coming here. A polar bear skin 8 feet by 7½ feet is displayed as ballyhoo in lobby of Seattle theatre.

TORONTO

By GORDON SINCLAIR

Royal Alex—D'Oyly Carte Opera Co.
Princess—Dark.
Loew's—"City Sleeps"-vaud.
Pantages—"Scarlet Lady"-vaud.
Hip—"Green Grass Widows"-vaud.
Uptown—"Sexes"-stage show.
Tivoli—"Street Angel" 3d wk.
Regent—Dark.
Empire—"Abie's," Keppe Stock.
Victoria—Cooke Musical Stock.
Runnymede—Take a chance week.
Palace—"Cardboard Lover"-vaud.

Canadian International Films has taken the Regent for first showing of the all-Canadian 10-reeler, "Carry On, Sergeant."

Theatre Guild's "Porgy" did good business at the Princess local Erlanger House.

Formal announcement of three house Canadian stage unit is made by FP this week. Uptown, Toronto, will be key house on production, with company playing Capitol, Ottawa, and Palace, Montreal. Jack Arthur in charge of production from all angles. Starts in January, when new Ottawa house opens.

To meet seat demand since installation of Movietone, Tivoli has advanced opening hour from noon to 11 a. m. and carried on until midnight rather than 11 p. m. closing. Gives another complete show.

Walter Wilson has been transferred from Vancouver, where he was manager of the Capitol, to Edmonton, reopening the Pantages house for FP with a split week of vaudfilm.

Timmins Theatres, Ltd., catering to miners in the northern gold belt, has increased its capital from $100,000 to $250,000.

Ontario board of censors will have one vacancy filled Nov. 1 by appointment—Rev. Robert Pearson, of Lethbridge, Alberta. He is a Methodist, formerly in politics.

While no release has yet been made on their original attempt, "Carry On, Sergeant," Canadian International Pictures is preparing for a second attempt. Cost of "Sargeant" estimated at $350,000.

Eddie Laughton, formerly m. c. at the Uptown, Toronto, has taken a similar post at the Tivoli, Hamilton.

CINCINNATI

By JOE KOLLING

Shubert—"Gay Paree."
Erlanger—"Wings" (3d week).
Taft—Walker stock.
Cox—Stock.
Albee—"Take Me Home"-vaude.
Palace—"Do Your Duty"-vaude.
Empress—Burlesque.
Capitol—"Wedding March" (2d week), wired.
Lyric—"Docks of New York."
Keith's—"Kings," wired.
Strand—"Singapore Mutiny."

First week for sound pictures at Keith's.

Ira H. Cohen, local manager of Fox for two years, transfers to Pittsburgh office Nov. 5. Succeeded here by W. C. Bachmeyer, district manager for Fox in this territory.

Strand is being wired. Keith and local interests.

New booking office opened here by George McSparron, former bandmaster on Sells-Floto Circus, and his wife, Emily, daughter of the late Bob Stickney, circus star of old days.

BRONX, N. Y. C.

C. J. McLane, manager of the New Tremont, stock, has been sent by Sidney Cohen to open his new playhouse at Pensacola, Fla. George Arvine replaces McLane at the Tremont.

Two replacements among the personnel of the America Players at the America theatre. Lawrence Hearne is doing juveniles in place of W. Omer Brisben, and Jess LeRoy is the new leading man, succeeding Gerald Kent.

Strong competition from other eateries has forced Heights Palace, Chinese restaurant, to book floor show as added attraction.

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By HARDIE MEAKIN

Belasco (Shubert)—Dark; next, "Shannons of Broadway."
National (Erlanger-Rapley)—"Revolt"; next, "Dracula."
Poli's (Shubert)—Jane Cowl in "Jealous Moon"; next, Ethel Barrymore in "Kingdom of God."
Gayety—Stock bur.
Strand—Mutual bur.
Columbia—"Dancing Daughters" (3d wk.).
Earle—"Night Watch."
Fox—"Mother Machree."
Keith's—Vaudfilm.
Little—"St. Petersburg" (2d wk.).
Met—"Singing Fool" (4th wk.).
Palace—"While City Sleeps."
Rialto—"Melody of Love."

Rialto (U) on second week after reopening is spreading on the 100 per cent. all-talker, "Melody of Love" (U).

Dramatic editors are having fun blowing up each other's specials. Last week the Post broke one about the child labor law interfering with 20 odd kids that are in Ethel Barrymore's new "Kingdom of God." Story had it local youngsters were to be substituted. Herald and News say story was all wrong that but one "child" of 18 is used and that the others are extras picked up wherever Miss Barrymore is playing.

Variety's story on "useless film critics" reacted on Mabelle Jennings, d. e. of the News, to the extent of a double column spread in her lead Saturday. Miss Jennings interpreted the last line "of possible retaliation from the critics if offended" as meaning "that the reviewer might, after all, have just a teeny, weeny bit of influence."

Stanley-Crandall, uptown Tivoli of large capacity, which flopped as a presentation house when first opened but which has been doing right well as a straight three-time weekly change neighborhood, is now wired. Opened Saturday with "Jazz Singer." Film ran several weeks at the downtown S-C Metropolitan. Tri-weekly change.

Harry McDonald, recently at the Mark Strand, Brooklyn, has been made manager of the local Keith house. He succeeds his brother, C. B. McDonald, here temporarily to relieve Roland S. Robbins, manager of the house for 15 years.

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Orpheum

In spite of a lack of balance, the new fare at the Orpheum is acceptable entertainment. Menu opens and closes with hoofing and has four singles, which are marched out in a row from four to seven. Probably would have yelled if given any other position, but Dave Bernie's orchestra, holding over, could have been dropped between a couple of them.

Revel Brothers and "Red" opened with taps, which went over okay. Trio, individually and collectively gave way to Frank Fisher and Eldrie Gilmore, a pair with pleasing pipes, who pattered on old idea of before and after wedlock. Dave Bernie's orchestra treyed with much of the same routine as previous week. Turn got plenty of applause.

Donald Briant, first of quartet of singles, was next, warbling ditties from his old musicals. The mob, remembering his former glories, was friendly. Miss Juliet needed several minutes to swing the crowd her way. Big, after she started her steno-at-lunch gag, followed by impersonations.

After the newsreel intermission. Nonette, singing violinist, made the customers forget her unattractive gowns.

Alternated between throat and bow, finally combining for a wow finish. Lou Holtz was next to shut and panicked. Borderlined the dirt a couple of times, but steered away before stepping over. Best was parody called "Laugh, Cohen Laugh."

"Artistic Moments," another hoofing turn, closed. Headed by Paul Yocan, an agile and supple acrobatic stepper, assisted by Eunice Schramm, Oriental dancer, and Miriam Chester. Lynn Burno at the piano.

Pantages

Four acts and a sound short here. Baily and Barnum doing the film and billed as an act with flash card reading 100 per cent talker. This is first talker for Pantages. Film is same routine as the turn which worked the Orpheum three weeks ago.

Except for Jean de Rimanoczy's concert violin turn, which overed okay, bill was all hoofing. Kramer and Pauline opened with shuffles and taps, and rated a better spot. Alton and Wilson, next to shut, did mostly old stuff, but took an encore.

Harry Cooper Co. closed, with Cooper pulling his stew gags. Three femme hoofers and two men support.

The Shrine Civic Auditorium, after a two weeks' interruption for the grand opera season, resumed film activities Oct. 16 with new first run policy and stage presentations

Scale was advanced from 25 cents top to 25 and 50. Stage presentation, a la vaude, includes three circus acrobatic acts. House is getting its first run films from All-Star and Supreme, independents.

Pasadena Community Players will offer Romain Holland's "The Wolves," first American presentation, Oct. 30-Nov. 10; "Devonshire Cream," by Eden Phillpotts, Nov. 13-24, and Leo Tolstoy's "The Living Corpse," Nov. 27-Dec. 8.

Norman McKenzie, film director seriously injured when his auto crashed with another at a street intersection Oct. 14.

Joseph W. Farnham (M-G-M) damaged an eye when some soap from an African poison tree on his hand was rubbed against it. Farnham was laid up several days.

Hardee Kirkland forced out of cast of "The Squall," at the Belasco by illness. Harold Nugent replaced.

U. Kithnou, European dancer and former screen actress with Rex Ingram in Nice, is in Hollywood seeking screen work.

West Coast Theatres personnel changes: Harold Stetson, manager of Liberty, Redlands, to West Coast. San Bernardino; Carl Narath, from California, San Bernardino, to Dome, Ocean Park, as house manager under supervision of Harry Woodin. George Sharp, Fresno manager, assumes management State, Fresno.

Capt. Cyril Armbrister, formerly of Victoria, B. C., little theatre actor and producer, has joined the production staff of the Pasadena Community Players as associate director.

"Lifers," collegiate comedy by Madeline Blackmore, opened at Cordova Play Shop, Los Angeles, Oct. 22 for week's run. Virginia Fale, Robert Feiter, Florence Lake, Marjorie Bonner, Warren Washburn, Florence Everett, Hallene Hill, James Aye, Wm. Kussman in Co.

Warner Brothers are erecting two large structures on the Sunset boulevard lot, a sound stage and a mill.

The sound stage, to be known as stage 7, will be 200 by 300 feet, a duplicate of the one just completed. This gives the company five sound stages. Cost is estimated at $500,000. The structure will be situated at the southwest corner of the lot.

On the Van Ness side of the property the mill will cover 100 by 160 feet. It will be of steel and concrete and part one story and part two. It will be devoted to miniature work and to a machine, blacksmith and carpenter shop.

Alec B. Francis opened at San Francisco Pantages October 20 with a vaude sketch, "Scandal," by Oliver White. After five weeks Pantages time he will return to Los Angeles to appear in "Angels" at United Artists studio, starring Dolores Del Rio. Francis is supported in the sketch by Dean Jaeger, William Wagner and Pauline Crell.

Marjorie Daw has gone to New York to play feminine lead in the "Dracula" road company.

Burl Tuttle (Hollywood) writing vaude sketch for Forrest Stanley and Margaret Fielding.

Lee Wentz, booker at Pathe's Los Angeles exchange, operated on for tonsilectomy.

Leland Hayward has gone to work for Al Rocket as story scout for FN.

George Kotsanoros, wrestler, was located by Universal in Atlanta winning bouts in fast time and persuaded to return to the Coast for three weeks to appear in the sound version of "Shakedown," in the silent version of which he had appeared.

Willard Mack arrived here this week for a three months' stay at the M-G-M studio. During that time he will write two stories which are to be produced as talkers.

Edward Everett Horton's next at the Vine Street, Hollywood, will be "Her Cardboard Lover," scheduled to open either Nov. 11 or 18, dependent on staying qualities of "On Approval," current there.

Ruth Elder's contract with Paramount for one picture and an option for more was not renewed. She will be opposite Hoot Gibson in his next western for Universal.

Edward Quinn, stage carpenter for seventeen years, taken to Olive View Sanitarium, Los Angeles, with tuberculosis. Last worked at Egyptian theatre, Hollywood, but was compelled to stop about a year ago.

Tom Mix is laid up by a bad cold. Production on "The Drifter" being held up until his return.

"Mother Knows Best" closes Nov. 4 at the Cathay Circle. Paramount's first all-dialog picture, "Interference," goes in the next night.

Christina Montt, South American screen actress, is recovering from pneumonia at her home here.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—1st half, "Abie's Irish Rose"; Nov. 5, "Lovely Lady."
Keith's—Vaudfilm.
Savoy—Stock burlesque.
Syracuse—Vaudfilm.
Strand—"Scarlet Lady" (wired).
Empire—"Mother Knows Best" (wired).
Loew's State—"Sexes" (wired).
Regent—"Tillie's"
Harvard—Change.
Avon—Change.
Palace—"Rich Men's Sons."
Swan—Change.

Eddie Rosenbaum, new Shubert representative here, continues to keep the tongues a-wagging here with his innovations at the Wieting.

A longest married couple contest, staged by the Avon, Utica, in connection with "Two Lovers" brought forth Mr. and Mrs. Richard E. Terrill of Varneveld, married 70 years and 7 months.

Brighton, 1,765-seat neighborhood, in lower South Salina street, opens Nov. 2.

The Brighton is under lease to Frederick Ullman of Buffalo. Charles Goulding, manager, Photophone contracted for.

Loew's State, fighting for business, has switched its film bookings for next month. "White Shadows" week Nov. 3. Following will be "Revenge," "Show People" and "Mask of the Devil."

Kaufman-Buckland Empire has reached an amicable adjustment of its differences with the Syracuse union. Margaret Kimball has returned to the house's console.

Schine's reconstructed Gaiety, Utica, which reopened last week, will have this house staff: Sim Allen, manager; Michael Laurio, assistant manager; Helen Weiss and John Allen, treasurers; Clarence Mizer, musical director; Charles A. Thomas, stage manager; John Narks, director of service.

Marguerite Fields has opened a new dramatic stock season at the Stone, Binghamton. June McAlteer, managing, is interested with the leading woman in the venture. Company includes Vincent Coleman, Edwin Evans, Rankin Mansfield, Bertram Mallory, Tom Lewis, Louis Wolfard, Edith Bowers, Beatrice Anglin, Anne Davis and Claire Masslin with Earl Mclellan directing.

OAKLAND, CAL.

By WOOD SOANES

Orpheum box office held up for $500 one evening; fall of a laborer through the new marquee of the Fulton with cuts and bruises; and the opening of three theatres, Dufwin, New Fulton and Women's Club, with the Oakland set for next Saturday.

The Fulton made its debut with a new front and complete change of face inside costing approximately $30,000. The first bill was, and is, "The Spider" in which Norman Field did the Halliday role and Lyle Clement opened his season in stock here as the detective. "The Spider" starts its second week Sunday and looks set for a run.

"In Love With Love" is also skipping along merrily at the Dufwin. It was originally designed for two weeks, but will carry on at least for four, after which it moves to the Alcazar in San Francisco, replacing "My Son," while "Tommy" comes in off the road for a run here. The cast of "Tommy" includes Sidney Toler and Lloyd Neal of the New York cast, Gay Seabrook, Emerson Treacy, Kenneth Gamet, Edna West and Leo J. Christal.

Oakland, with Frank Newman as manager and Lynn Chaplin as temporary press agent (he was in charge of dramatics at the U. of Cal. during his recent student days), will start with a Fox feature. Hermie King is coming from Seattle with a band of 20 for the pit and Henry Ledel is to have the organ chair. House seats 3,800.

Women's Club theatre is a spacious auditorium in the new Women's City Club. It was informally dedicated with "Appearances," the play by Garland Anderson, negro bell hop.

Twelfth Street opens on Monday with Guy Bates Post and an O. D. Woodward production in "The Play's the Thing," current at the Capitol across the bay. Woodward previously booked "Dracula" into the Twelfth Street and did a land-office business.

Rumor Erlanger is considering the Twelfth Street; and Henry Duffy made a curtain speech on his opening of the Dufwin forecasting the erection of a new theatre here for road shows.

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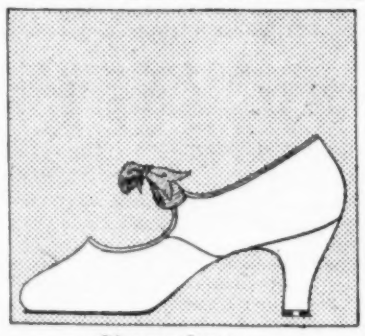
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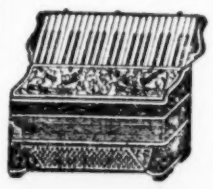
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NEW ORLEANS

By O. M. SAMUEL

Tulane—"Simba."
Loew's State—"Mother Knows Best"-vaude.
Strand—"Night Watch."
Saenger—"Street Angel."
Orpheum—"10th Ave."-vaude.
Liberty—"Glorious Betsy."
Palace—Rogers musical, "Road House."
Tudor—"Tenderloin."

Palace opened Saturday with Harry Rogers' musical in "Little Jessie James." Three shows daily.

"Simba" booked in at the Tulane for two weeks, but business the first week hardly justified a retention.

Strand reopened Monday with "The Night Watch." Theatre will not be wired.

Little theatre opened season with St. John Ervine's "Anthony and Anna." Membership now 3,500; theatre's capacity 500. Ervine's play came in for considerable "panning" and failed to please the subscribers.

DETROIT

Detroit—"Kingdom of God," 2d week.
Cass—"5 O'Clock Girl," 4th, last week.
Lafayette—"The Skull," 2d week.
Civic—"Escape," 2d, last week (stock).
Fox—"Mother Knows Best"-stage show.
Michigan—"Beggars"-stage unit.
United Artists—"Woman Disputed."
State—"Patriot," 2d week.
Capitol—"Waterfront"-stage unit.
Madison—"Kings"
Adams—"Docks of N. Y.," 2d wk.
Oriental—"Sally's Shoulders"-vaude.
Little—"Ivan, Terrible."
Cadillac—Mutual bur.

Stock burlesque at Broadway Strand, Loop, Colonial, Avenue, Palace, and National.

Bert C. Whitney will open his new Wilson theater Dec. 2 with "Rosalie." House financed by Mrs. Alfred Wilson, widow of the late John Dodge of the auto millions. Wilson, on Madison avenue at Brush street, is on the fringe of the colored section and a block away from the snooty Detroit Athletic Club. Site is some distance from the general theatrical district. Old New Detroit opera house being converted into a garage, was the former local home of Erlanger attractions. Allie Warner, as expected, will be manager of the new Wilson. The auditorium will hold 2,100 patrons, with 900 on the orchestra floor, 800 in the balcony and 445 in the gallery, all of which will be reserved.

Marge Hall has been reappointed publicity agent for the new Fox theater here. She handled publicity for 18 months previous to the premiere and resigned on the opening night, as did the house manager, William Scott. Frank N. Seltzer, called in from New York to straighten out the publicity tangle, appointed A. J. Chamberlain, who lasted one week, although specimens of his work proved his ability. Miss Hall is again head of the department. William Zeilor has been brought from Washington to assist. S. J. Stebbins is still general manager and producer of the elaborate stage shows.

Charles Baron has severed his connections with the United Artists Theater here. He has returned to New York to rejoin the United Artists Corp. Baron followed Leon Friedman, who followed Nellie Revell.

"Pinocchio" will be the first play of the season by the Junior League and in the Detroit Civic theater on the afternoons of Nov. 7-9. Adams T. Rice, of the Bonstelle forces, director.

Hotel Addison reopened the Florentine Room under the new direction and proprietorship of William Rich, previously connected with cabarets here. Hy Steed's boys provide music.

LOUISVILLE

By DAN THOMPSON

Brown—"Desert Song" (road show).
Gayety—"Sugar Babies" (Mutual).
Rialto—"Butter and Egg Man," wired.
Loew's State—"The Tempest," wired.
Strand—"Singing Fool," wired.
Alamo—"Land of Silver Fox," wired.
Mary Anderson—"The Patriot," wired.
Majestic—"Steamboat Bill, Jr."
Walnut—"Poor House Brat," tab.

The first week of the Lehr and Mason Players tabloid stock at the Walnut was so successful Mrs. Ina Lehr and Mrs. Fannie Mason, managers, have decided to have three shows a day instead of the two originally planned.

Little Theatre season opened this week with "The Queen's Husband," by the Players' Club, and of "Expressing Willie," by U of Louisville Alumni Players.

"Slim" Lamar and orchestra opened at Kosair Hotel.

Happy Ray's Musical Comedy Company at the Savoy theatre for six years celebrated it last week.

MILWAUKEE

Pabst—"Molly and Me."
Garrick—German stock.
Empress—Stock bur.
Gayety—Mutual bur.
Alhambra—"Uncle Tom's Cabin."
Garden—"Singing Fool" (3d week).
Majestic—"While City Sleeps."
Merrill—"Sawdust Paradise."
Palace—Vaude.
Riverside—Vaude.
Strand—"Wings."
Wisconsin—"Beggars" and stage show.

Stanley Brown, district manager for Saxe and now with Fox, suddenly resigned. No successor named.

The Arcadia ballroom will house boxing shows. New fight club promoted by Billy Mitchell, brother of Ritchie Mitchell.

A stunt to be tried with "Battle of the Sexes" at Majestic is to have a hidden Victrola in a screened box with the machine playing "Rose in the Bud," theme song of the picture.

The Pabst is running the Fiske O'Hara show at cut rates. Top $2.

Police reveal $1,600 was stolen from the box office of the New Pabst theatre two weeks ago. Represented part of the week-end receipts of the "Greenwich Village Follies." Money had been left in the drawer instead of being put in the safe overnight, it is said.

The padlocks are snapping in this old town once more. Monte Carlo, night club, opening a few months ago after its first lock had been lifted, is again shut.

Seventeen other joints have been shut. Against this, however, about a dozen places will have their locks lifted within a few days.

ROCHESTER, N. Y.

By E. H. GOODING

Temple—Stock.
Rochester (wired)—"Lonesome"-vaude.
Eastman—"Wings."
Fay's (wired)—"Singing Fool"-shorts.
Regent—"Docks of N. Y."
Piccadilly—"Scarlet Lady."
Victoria—Stock bur.
Gayety—Stock bur.

Regent, of the Regoshine chain, Eastman subsidiary, follows the lead of its parent, Eastman, and Piccadilly and Fay's, in changing to Saturday opening. Martin Dryer, from the Eastman, becomes house manager of the Regent, with Arthur Newberry's orchestra added.

Eastman organization has finally signed Paramount solid for next year, after long dickering. Doc Rogers, assistant to Felix Feist, of M-G-M, also was in town this week to get signatures for entire M-G-M output for next year. Both deals understood to be at top price.

With a little exploitation Manager Tom Soriero, of the Rochester theatre, found over 1,000 kids willing to part with 15 cents to see "Uncle Tom's Cabin." Coupons were passed out to the youngsters as they were leaving school, a coupon plus 15c. entitling bearer to see the Saturday morning performance. When the doors opened the youngsters lined the sidewalk three rows deep all down the Rialto and out onto Main street, nearly half a mile.

Manager Arch McCallum, of Fay's, who had to hold over "Jazz Singer" second week, and then bring it back for a second trip, opened "Singing Fool" with big midnight pre-show Friday.

Victoria at last admits it's showing burlesque, no secret to anyone except the bill posters. Manager Joe Woods is bringing in some old-time Mutual wheel favorites.

New Rexy, on the site of the old Princess, is the latest neighborhood house to open here. Morris Fogel, manager.

Two men ripped open a safe at the New Family theatre, Batavia, last week, and got away with $750 in cash and $64 in checks, later cancelled. Anderson Washington, negro janitor, discovered the pair at work jimmying a second safe. He ran to notify the police, while the thieves ran in the opposite direction.

Cukor-Kendolf stock company got off to a good start at the Temple, former Keith house. Miriam Hopkins substituted in the female lead at the last minute for Charlotte Wynters, stricken ill in New York.

Marigold Club, cabaret, is the latest on Clinton avenue, the local Rialto. Two floor shows nightly, with Melba Goodrich and Her Pioneers, dance outfit, playing all evening.

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Miller Bob Pikface
Moore Al & Ed
Moreno & Mona
Muriel & Fisher
Owen Dick
Palmer Henry
Perry Harry
Petrella T G
Powell Albert Sr
Purcell Chas
Pymm Fred & P'gy
Rankin Billy
Rogers & King
Rogers Jack
Rogers Wilson
Rome & Dunn
Rosita Mlle
Rutherford John
Ryan Buddy
Sandlin Neil
Schram Thomas
Scott Isabel
Sherman Frank
Shumatona Chief
Siggy
Smeck Roy
Spence C W
Steinberg Bruno
Stevens Geo
Sylvester & Vance
Terrell Ken
White Pierre
Wright Geo M
Wynn Ray

25 WEEKS AWAY AND BACK AGAIN!

(EXPECTED TO STAY BUT FOUR)

MORTON DOWNEY

Of whom a prominent British critic said:

"Quite the most striking singing importation sent to England"

PLAYING AND DOUBLING IN EUROPE'S MOST NOTED RESORTS:

12 WEEKS IN LONDON (CAFE DE PARIS) AND HEADLINING IN THE LEADING MUSIC HALLS

10 WEEKS AT LES AMBASSADEURS, PARIS

4 WEEKS AT LES AMBASSADEURS, DEAUVILLE

(All Extended Engagements)

MANAGEMENT

T. D. KEMP, Jr.

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